

artonview

■ national gallery of australia

ISSUE No. 22 winter 2000

EUGENE VON GUERARD • LUCA GIORDANO • NEW CHINESE ART

nga

Inside Out New Chinese Art

artonview

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The National Gallery of Australia is in the process of preparing for the various changes to the tax system to be implemented by the Commonwealth Government. As members would be aware, the GST will take effect from 1 July 2000 at a rate of up to 10%. The Gallery is currently reviewing the impact of tax reforms on the organisation including the current pricing of membership services.

For more information please contact the Membership Office 02 6240 6504.

Inside Out New Chinese Art

3 June - 13 August 2000

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Organised by the Asia Society,
New York, and the San Francisco
Museum of Modern Art

Wang Jin *To Marry a Mule* Performance
in Laiguanying Village, Beijing, July 28 1995
Photograph by Shi Xiabing
Collection of the artist



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Alfred Sisley's *A path at Les Sablons* 1883, the National Gallery's Millennium Gift from the Sara Lee Corporation, at the Art Institute of Chicago, the final venue of the international tour of *An Impressionist Legacy, Monet to Moore: the Millennium Gift of Sara Lee Corporation*. The painting will be formally received into the collection of the National Gallery of Australia later this year.

(cover) Luca Giordano 1632–1705 *The Rape of the Sabines* c.1672–74 (detail) oil on canvas
257.2 x 314.6 cm National Gallery of Australia

(back cover) Eugene von Guérard 1811–1901
Govett's Leap and the Grose River Valley, Blue Mountains, NSW 1873 oil on canvas
68.5 x 104.0 cm National Gallery of Australia

director's introduction



The beautiful colours of autumn are departing from the Sculpture Garden as we move into winter 2000. The last few months have been ones of enjoyment and achievement for the Gallery, with the success of *The Book of Kells and The Art of Illumination* and *Revealing the Holy Land: The photographic exploration of Palestine*. We had 81,000 visitors to the exhibition, following 103,000 at *Chihuly/Hockney/Stella: Masterworks in glass, paint and print*, and 186,000 at *An Impressionist Legacy, Monet to Moore: the Millennium Gift of Sara Lee Corporation* and *From Russia with Love: Costumes for the Ballets Russes 1909–1933*.

Our attention now turns to *Inside Out: New Chinese art*. We are most fortunate to be the only Australian venue for this major international exhibition of contemporary art which reflects the vitality and dynamic changes in Chinese culture in the late 20th century. The exhibition explores the many ways in which the challenges of recent social, economic and cultural change have confronted artists in Mainland China and the Chinese diaspora of Hong Kong, Taiwan and further abroad. This is a spectacular exhibition and we are hosting an exciting visiting artists program including a number of site specific works. The Gallery is most grateful to the Asia Society in New York for making the exhibition available to us.

One of the most rewarding aspects of our recent diversity in exhibitions programming is that we have achieved a high number of first-time visitors to the Gallery. Some 13 per cent

of visitors to the Chihuly/Hockney/Stella exhibition had never before been in the National Gallery, and this rose to 26 per cent of visitors to *The Book of Kells and The Art of Illumination*. It is always the challenge in art galleries to broaden the audience, but clearly these two exhibitions have succeeded in doing so. *Inside Out* will be another very different experience for visitors. We know it will be an exciting one.

The exhibition of Aboriginal art sent by the National Gallery of Australia and the National Museum of Australia to the State Hermitage Museum in St Petersburg achieved a total visitation of 424,855 — a daily average of 6,248 over the 68 days — and this number does not include school groups! Introducing Aboriginal art to so many people previously unaware of it, and to have such a warmth of response, has been a real reward to the staff of the Gallery who have worked so hard to deliver the show, and to our many supporters and sponsors.

During the past few months the Gallery has conducted a carefully managed process to select an architectural firm to undertake a major building enhancement program. This will see substantial changes to the external and internal building fabric over the next two years, aiming to give our visitors greater access to the building and mobility within it. We are delighted to welcome Tonkin Zulaikha Architects and look forward to working with them to deliver significant improvements to what is a very special building in Canberra and one which is highly respected by Australian architects.

In this issue of *artonview* there is a section devoted to *Inside Out: New Chinese art*, and the full exhibition program for the next year has been included so that you may plan ahead. There are many highlights, culminating next March with the opening of *Monet and Japan*, a long awaited show on which the Gallery has been working for a number of years. The rhythm and momentum of our exhibition program is now well established and we are confident that it will achieve our aims of scholarship, diversity and visitor satisfaction.

We have made a number of significant acquisitions in recent months including Eugene von Guérard's *Govett's Leap and the Grose River Valley, Blue Mountains, NSW*, a splendid panoramic 19th-century landscape painting. The Gallery has also acquired *The Rape of the Sabines* by Luca Giordano, and we are most grateful to Philip Bacon AM, Council member, for his assistance with the acquisition of this important Baroque subject painting. Both the Von Guérard and the Giordano have been known to the Gallery for many years and it is a great pleasure to see them finally at home in the National Gallery of Australia.

The Gallery's travelling exhibitions program and our lending and partnership programs are continuing with regional museums and galleries throughout Australia. A huge effort has been required to achieve the number of loans that we have sent out during the past two years. The programs have, however, seen access to the Gallery's collection rise from 3 per cent of the collection in any one year to over 12 per cent last year. In the short term there seems to be little public acknowledgement, especially in the media, of the success of the programs in making the Gallery more relevant throughout Australia. We are committed to continuing with them and value the support we have received from our membership. One of the most rewarding projects recently was *Keeping Culture*, assisted generously by The Thomas Foundation, which saw indigenous curators and artists spending time at the National Gallery of Australia, working to develop the exhibition, assisting with acquisitions and preparing regional venues to receive it. The training program which made the exhibition possible has been a most exciting project for all concerned.

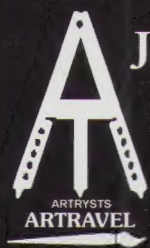
Once again, I thank each and every one of you for your support for the Gallery which makes these and so many other activities achievable, and for visiting our recent exhibitions in such great numbers.

Brian Kennedy



(above) Ms Natalia Metelitsa, Vice Director, Museum of Theatre and Music, St Petersburg; Dr Vladimir Matveyev, Deputy Director, The State Hermitage Museum, St Petersburg, at the opening of *World of Dreaming*.

(opposite) Mrs Mary Kennedy, Dr Brian Kennedy, Mr Bertie Ahern TD, An Taoiseach (Prime Minister of Ireland), Ms Celia Larkin



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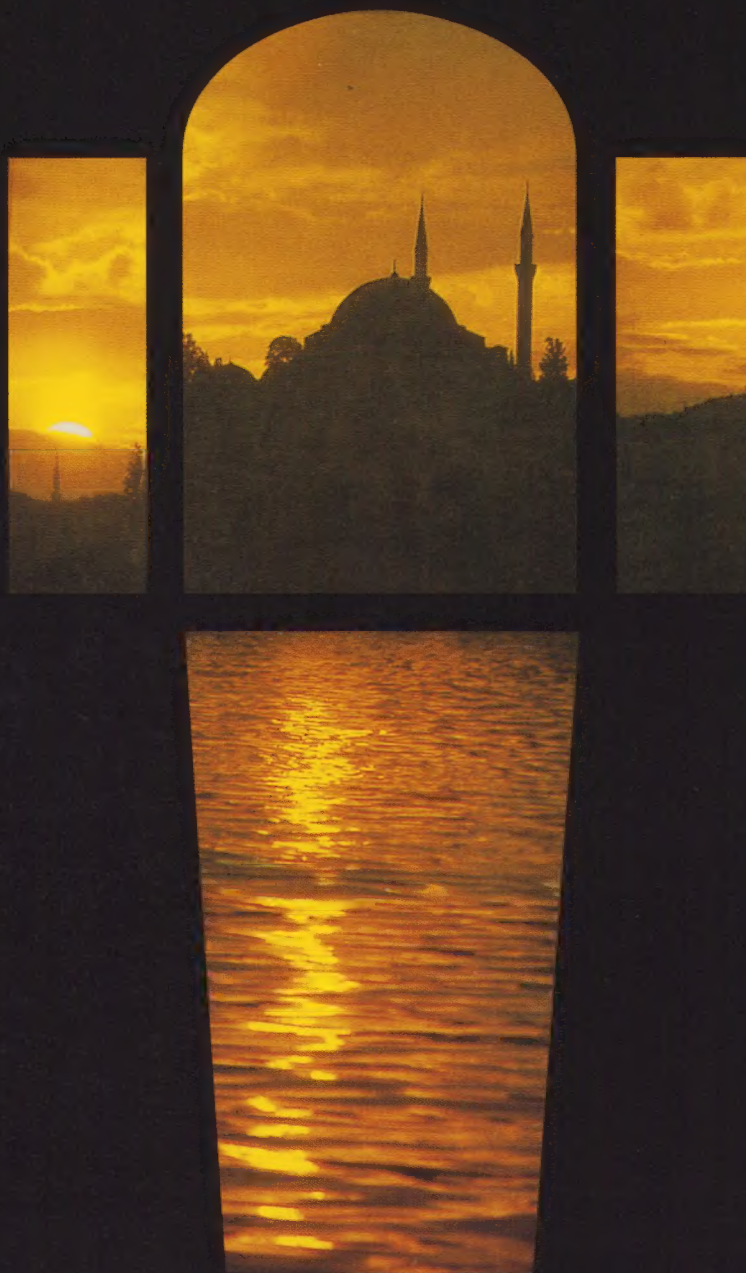
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Eugene von Guérard

Govett's Leap and the Grose River Valley, Blue Mountains, NSW

Eugene von Guérard visited the Blue Mountains in November 1859, but did not complete the oil painting, *Govett's Leap and the Grose River Valley, Blue Mountains, NSW* until 1873. During the intervening years, the artist travelled extensively in Victoria, and exhibited frequently. From 1870, when he was appointed the first Master of the Painting School and Curator of the National Gallery of Victoria, Von Guérard curtailed his sketching trips and looked to the studies he had made on earlier excursions. James Smith, the influential critic at the time, rated the view of Govett's Leap as one of Von Guérard's most successful paintings of the decade.

The view has changed little since 1873. Visitors to the Blue Mountains may stand where the artist stood, looking down into the valley, and across to Mt Hay and the distant ridges known as the Pinnacles. The scene is framed by the silvery trickle of the Bridal Veil Falls on the right, and the dim suggestion of the Horseshoe Falls on the left. For Candice Bruce, one of the foremost experts on the artist, Eugene von Guérard's skill lies in 'being able to combine the two (almost mutually exclusive) elements of breadth and detail, simultaneously depicting the panoramic drama of the scene, whilst also filling much of the canvas with microscopic definition'.

In the artist's sketchbooks, held in the Mitchell Library, there are no drawings that relate directly to the painting, although Von Guérard must have made studies in order to recapture the scene in such detail. At first glance, he would have recognised all the essential ingredients for a 'sublime' landscape — sheer cliffs, a dark ravine, a sense of boundless space that reminded human beings of their insignificance in the face of God and Nature.

The concept of 'the sublime' was commonplace amongst the philosophers and connoisseurs of the 18th and 19th centuries, yet it eluded any precise definition. In painting it was usually associated with views of mountains and valleys or vast bodies of water. The feeling of sublimity was stimulated by such sights, which seemed to dissolve the viewer's sense of self in contemplation of unfathomable depths or towering peaks — a humbling experience that could be spiritually uplifting, or terrifying. In Edmund Burke's famous formulation of 1757, the sublime entails a sense of fear that is also strangely pleasurable — a delicious frisson of terror that we now seek in horror movies or dangerous sports.

Von Guérard, who had studied in Düsseldorf with the Romantic artist, Wilhelm Schirmer, would have been familiar with the standard theories of the sublime, as outlined by Immanuel Kant and his followers in the German-speaking world. In trying to simplify the much-debated distinction between the sublime and the beautiful, Kant suggested that the sublime was characterised by the feeling of boundlessness, while the beautiful was vitally dependent on form and defined by boundaries. He modified Burke's definition by arguing that the sublime did not provoke actual fear, but 'an attempt to feel fear by the aid of the imagination'. This led to the Romantic preoccupation with the power of the Imagination, a theme which allowed some poets and painters to feel that their creative powers were divinely inspired.

The great German painter, Caspar David Friedrich (1774–1840), sought to find 'God in the landscape', and his example set the tone for the following generation — a generation that included both Eugene von Guérard and Albert Bierstadt (1830–1902), who took the concept of the sublime with them to Australia and America.

The American version of the sublime found focus in paintings of the Grand Canyon, by artists such as Thomas Moran (1837–1926), and Niagara Falls, depicted most memorably by Frederic Church (1826–1900). In Australia, Von Guérard sought equally striking subjects in the Blue Mountains, the Snowy Mountains, the Grampians

and the Bogong Ranges. He painted the glowering forests of the Illawarra and the Dandenongs, and the craggy peaks and glassy waters of Milford Sound in New Zealand.

As with Niagara Falls, by the mid-19th century most of these places had already become popular tourist attractions. Govett's Leap had been discovered in 1831 by the NSW surveyor, W.R. Govett, and by 1859 its fame was attracting a stream of visitors. Following the introduction of railroad services to the Blue Mountains in 1867, the area became a favourite picnic spot for weekend parties from Sydney and a drawcard for overseas dignitaries. The princes George and Albert visited Govett's Leap in 1881, Lord Carrington in 1885, and the Duke and Duchess of York in 1927.

One of the most articulate of 19th-century visitors was the novelist, Anthony Trollope, who travelled to Australia on behalf of his employer, the British Postal Service, and, with his usual energy, composed a detailed account of his experiences. Having never seen 'so vast a gaping hole on the earth's surface', Trollope retreated to the language of the Romantic sublime. He wrote that the scene had 'an awful grandeur', and he looked upon the Grose Valley as an 'abyss'. More prosaically, Trollope debunked some of the abiding myths about Govett's Leap. 'Mr. Govat [sic] was simply a Government surveyor', he wrote, 'who never made any leap into the place at all.'

The most Govett had done was to roll rocks into the ravine, attempting to determine its depth, although he is also said to have been the first artist to depict the site. By the time Trollope arrived in 1873 — the year in which Von Guérard completed his painting — Govett had been transformed into 'Dick the Swell', a fictional convict who had fallen over the cliff to his death. Another story, which is still widely believed, portrayed Govett as a swashbuckling bushranger who rode his horse over the Leap to avoid capture by the police. It might be noted in passing that there can hardly be a precipice anywhere in Australia that lacks a story of some kamikaze bushranger.

Eugene von Guérard's glorious, sweeping panorama of Govett's Leap seeks to engulf the viewer imaginatively in that landscape. Hanging at the National Gallery of Australia alongside the same artist's *North-east view from the northern top of Mount Kosciuszko* 1863, it affords an unparalleled opportunity to see perhaps the two greatest manifestations of the Romantic sublime in Australian art. The acquisition of the work (for \$1.32 million) from a private collection in Melbourne, means that Govett's Leap is now accessible to the Australian public, who may view the painting in the most illuminating context. While his reputation may have languished for much of the 20th century, the new millennium finds Eugene von Guérard restored to a prominent place in the history of Australian art.

John McDonald

Head of Australian art, National Gallery of Australia

Eugene von Guérard 1811–1901 *Govett's Leap and the Grose River Valley, Blue Mountains, NSW* 1873 oil on canvas 68.5 x 104.0 cm
National Gallery of Australia

credit lines



Australia's High Commissioner to the United Kingdom, HE Philip Flood AO and his wife Mrs Carole Flood, recently visited the National Gallery of Australia to view some of the Arthur Boyd paintings in the collection. The works are similar to those that will be on display at Australia House, London as part of the Australia Week celebrations in July 2000.

The Council of the National Gallery of Australia wishes to acknowledge the generous support of the many companies and individuals assisting the Gallery's varied programs.

The recent acquisition of Luca Giordano's *The Rape of the Sabines* was purchased with the assistance of National Gallery Council member, Mr Philip Bacon AM. The Council is appreciative of Mr Bacon's outstanding support for the painting, which accords with the Gallery's policy of concentrating on premium works of art, representing major individuals and movements in international art, and collecting for permanent display outstanding works by major artists.

The Council wishes to thank the sponsors of *The Book of Kells and the Art of Illumination*, which closed on 7 May, for assisting the presentation of the exhibition. The Irish Tourist Board, APN News & Media and Independent News & Media PLC generously sponsored the exhibition. Aer Lingus and Qantas Airways provided assistance with transportation. The Seven Network was the television sponsor for this special event. Waterford Wedgwood, Guinness Australia, Irish Distillers and Gateway Computers provided significant support. Montblanc supported the Members Program of Events accompanying the exhibition. The Council is most grateful to Art Indemnity Australia for indemnifying the loan of the Book of Kells, and to the Government of Ireland and Trinity College, Dublin, for allowing Ireland's greatest national treasure to be displayed at the National Gallery for the enjoyment of Australian audiences.

The National Australia Bank has generously agreed to sponsor the display of *Arthur Boyd and the Exile of Imagination* at Australia House, London from 28 June to 30 July 2000. This exhibition will be held in conjunction with Australia Week in London (2-9 July) and is part of Australia's Centenary of Federation celebrations.

The visit to Australia of Mr Nissan Perez, Chief Curator of Photography, Museum of Israel, was assisted by the Embassy of Israel. Mr Perez presented a public lecture in association with the recent exhibition *Revealing the Holy Land: The Photographic Exploration of Palestine*.

The support of the Apple Centre, Canberra, is acknowledged for assisting with the multi media component of the presentation of *Eye Spy with My Little Eye* in the Children's Gallery.

Delatite Winery provided a selection of wines for the opening function held in association with *Techno Craft: The work of Susan Cohn 1980-2000*.

The continuing support of the Canberra Southern Cross Club is acknowledged for the Gallery's Community Arts Program, a series of events linking people with art in a lively and stimulating way.

From 1993 to 2000, through the generosity of Mr Murray Tyrrell, Tyrrells Wines has kindly provided a wonderful selection of fine wines for Membership dinners which were a highlight of the Members program of events.

The support of Orde Poynton CMG, MA, MD, LLD (Hon.) is gratefully acknowledged. Dr Poynton's generous donations allow the National Gallery to continue to build the collection of International Prints, Drawings and Illustrated Books.

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A Quintessential Baroque Painting

LUCA GIORDANO'S *The Rape of the Sabines*

It is not often in recent times that the National Gallery of Australia has acquired an Old Master painting. The collection is a small but distinguished one, however. Purchases have included the *Self-portrait* of 1623 by Sir Peter Paul Rubens (1577–1640), the most celebrated Flemish exponent of Baroque painting. Yet, until recently, the Gallery had no major subject painting by an Italian Baroque painter which could offer visitors a 17th-century counterpart to the magnificent ceiling painting, the *Marriage Allegory* c.1750 by the famous Italian Rococo artist, Giambattista Tiepolo (1696–1770).

The acquisition of a large canvas, *The Rape of the Sabines* by Luca Giordano (1632–1705), has amply filled the gap in the Gallery's collection.¹ This splendid Baroque picture is full of drama, vitality, vigorous anatomical poses, clever lighting and bravura showmanship. The purchase accords with the Gallery's stated policy of concentrating on premium works of art, and representing major individuals and movements in international art.

The Rape of the Sabines has been purchased counter-cyclically in art market terms. Large scale Baroque paintings have been out-of-fashion for some time and are therefore, to a considerable extent, undervalued. It is probable that the prices of works by Luca Giordano will rise significantly after the exhibitions devoted to him which are scheduled for Los Angeles, Houston, Madrid and Naples in 2001/2002.

On a round of New York dealer galleries in May 1998, Penelope Hunter of Rosenberg and Stiebel presented transparencies of a number of works including *The Rape of the Sabines*. The Giordano image was impressive and made one wish to see the actual work. When the painting was viewed in a warehouse storage room, it presented itself — full of raw power, quickly painted and yet supercharged in its theatricality. The lighting effects were both artful and effective. The picture was in good condition for a work of its age.

Luca Giordano, who was born and died in Naples, was the leading Italian decorative painter of the second half of the 17th century.² His natural talent and ability gave him the nickname 'Luca fa presto' or 'Luke, paint quickly', from the habit of his father to encourage his son to paint with free execution. Giordano's fame during his lifetime was very great indeed. He worked in Naples, Florence, Venice and in Spain, on schemes in Madrid, Toledo and the Escorial. He successfully negotiated the dark Caravaggesque painting manner of Jusepe de Ribera, who influenced and may have trained him, and he embraced the lighter, airy and colourful work, full of drama, found in the 16th-century Venetians. He was influenced by the art of Peter Paul Rubens and of Pietro da Cortona, constantly and consciously paying homage to these masters, and others like Nicolas Poussin, by lifting compositional elements from their works. This was quite acceptable at the time and seen much more as justifiable homage than plagiarism. Giordano died in 1705 and his son inherited the sum of 300,000 ducats, a vast fortune attesting his father's success.

In 18th-century Venice, artists like Tiepolo were influenced by the drama and warm colouration that Giordano had himself taken from Rubens. In many respects, Giordano's painting presaged the art of the Rococo period in Venice. Thus in the 18th century, Giordano's work was admired, especially by foreigners. The neo-classical period saw Giordano's reputation decline, as with so many Baroque artists, Caravaggio included, and it was not until the 20th century that it was revived. A number of articles by distinguished scholars culminated in the monograph of 1966 by Professors Oreste Ferrari and Giuseppe Scavizzi.³ The major exhibition *Painting in Naples 1606–1705, Caravaggio to Giordano* held at the Royal Academy London and the National Gallery of Art, Washington DC, in 1982/3 finally rehabilitated Neapolitan Baroque painting in the eyes of art historians and the general public.⁴

The Rape of the Sabines was shown in Washington as part of the *Painting in Naples* exhibition. It was noticed favourably by scholars and was placed on temporary loan at the Philadelphia Museum of Art from 1983 to 1991. Sheldon Grossman, Curator of Northern and Later Italian Paintings at the National Gallery of Art in Washington, described *The Rape of the Sabines* as:

one of Luca Giordano's most successful compositions and represents a highly refined and fully developed example of the high baroque style. The densely massed, closely spaced figural groups are caught in complex poses at a moment of intense action. There is dramatic movement in and out of the

painting, from both sides, as well as diagonally into depth and across the surface. A powerful, rapid centrifugal force is set into motion at the hub of the composition, the central group of the Roman and Sabine which, modeled on baroque or proto-baroque sculptural groups, forms a striking corkscrew pattern.⁵

The most impressive comparison with the central figures in the Giordano is the celebrated sculptor Giambologna's *Rape of a Sabine* (marble, 1581–2, Loggia dei Lanzi, Florence). The subject was a popular one throughout the 16th and 17th centuries. The story goes that, although powerful, Rome with its small population had a shortage of women. The neighbouring peoples refused to allow the Roman men to marry their women and so, to solve the problem, the Romans invited their neighbours, among them the Sabines, to a great games event. As part of a preconceived plan, the young Roman men attacked their guests and carried away the young women.

Professor Ferrari has shown that *The Rape of the Sabines* was painted as one of a series of four works which contained indirect references to morality associated with the concepts of Justice and Violence. The other three paintings featured episodes from Sacred Scripture: *The Massacre of the Innocents*, and *Christ's expulsion of the merchants from the temple* (both paintings now in the Church of Sant' Aponal, Venice), and *The Judgement of Solomon* (Thyssen Museum, Madrid).



Jean-Honoré Fragonard 1732–1806 *Dessins de Fragonard d'après fresques et tableaux en Italie*, vol.iii (Vicenza) Study after Luca Giordano: *Rape of the Sabines* from the Vecchia collection 1760–61 black chalk on paper The Norton Simon Foundation, Pasadena, CA

The four paintings were seen together in the Palazzo Vecchia (now Romanelli) in Vicenza, by Charles-Nicolas Cochin in 1750–51 and again in June 1761 by the Abbot de Saint-Non. Cochin in his *Voyage d'Italie* (1758) referred to the paintings as being among the most beautiful and vigorous works by Giordano.⁶ Saint-Non, in his *Journal* (1759–60), described the four compositions as, 'without fear of contradiction, the most beautiful works that Giordano painted'.⁷

There is additional proof that the works seen by Cochin and Saint-Non included *The Rape of the Sabines* because Saint-Non brought with him the great French Rococo artist Jean-Honoré Fragonard who made drawings of *The Rape* and of *The Massacre of the Innocents*, both of which are now in the Norton Simon Museum in Pasadena, California.⁸

Luca Giordano 1632–1705 *The Rape of the Sabines* c.1672–74 oil on canvas 257.2 x 314.6 cm National Gallery of Australia



The works were still *in situ* at the Palazzo Vecchia in 1779 where they were noted by Baldinari,⁹ but by the early 19th century the series had been broken up. Two paintings went to the Church of Sant' Aponal in Venice, and *The Rape of the Sabines* and *The Judgement of Solomon* were, by reputation, in the collection of Joseph Bonaparte (King of Spain and brother of Napoleon) in Bordentown, about 30 miles north east of Philadelphia. They were noted by Michael Milkovich in 1964 as being in the collection of Mary G. Robling of Trenton, who had purchased them from a Catholic Order.¹⁰ Mary Robling sold the paintings to George Garfield of Garfield & Co, New York, who called them to the attention of the portrait painter, Nelson Shanks, who in turn asked his friend Franklin Crawford to finance the acquisition.

The Curator of Paintings at the National Gallery of Art in Washington DC, Hereward Lester Cooke, agreed that they should buy *The Judgement of Solomon* and *The Rape of the Sabines*, but before the deal was secured, he died tragically. The National Gallery of Art tried to persuade George Garfield to make a gift of the paintings and this exasperated him. He turned instead to the National Gallery of Australia and offered the two pictures to Director James Mollison.¹¹ This was the year Mollison purchased Willem de Kooning's *Woman V*, paying a world record price for a work by a living artist. It was also when the Australian Government was encouraging the Gallery to have fewer international art purchases and to adopt instead a greater focus on Australian art.

When James Mollison was reminded recently of the Giordano paintings, he wrote: 'Where will you hang the Giordano? That you don't know is no reason to let such a great work slip by the Museum again ... and I now think *Sabines* is the better work, and so easily affordable.'¹²

The Rape of the Sabines has received unanimous support from eminent scholars of Italian 17th-century painting. Sir Denis Mahon wrote: 'I am quite clear that it would be a very desirable acquisition ... It would represent later baroque painting in Italy most appropriately and in a very spirited way, not least because of its impressive size.'¹³ Professor Oreste Ferrari offered the opinion: 'Regarding the importance of the painting *Rape of the Sabines*, I can only confirm the view of the importance and stylistic quality of the work as expressed in my monograph of the artist ... I believe the principal difficulty with the acquisition of this work has been its great size and the space it would require in a quality museum or collection. When I saw this work in 1983 at Washington, I observed that it was in good condition. I am pleased to say this work would find a definitive place in an important public collection.'¹⁴

The positive assessment of the painting was shared by Dr Stephen Pepper who was asked to visit the New York warehouse to inspect it:

... in my opinion it is a masterpiece by the artist. I had previously studied the painting when it was at Princeton, New Jersey, around 1980, then in Washington in 1982, but the present opportunity permitted me to refresh my memory of it. I found it to be as exceptional now as I had remembered it. The condition seems to be excellent, the surface intact, the nuances of the colouring and the sub-titles of the figures cast in shadow beautifully preserved ... The strength of this picture is the way the artist has cast the central figures in brilliant light silhouetted against a landscape and background figures seen in shadow. The 'contraluce' effect is exemplified by the stunning figure of a soldier in the foreground whose back is outlined in brilliant highlight while the rest of his figure is in shadow. This is a typical bravura effect of Giordano, a characteristic of his work during and after his visit to Florence in



the beginning of the 1680s when he painted his frescoes in the Palazzo Medici-Ricardi, a date similar to that of the suite of modelli for the ceiling of that palace, now in the collection of Sir Denis Mahon.¹⁵

The dating of *The Rape of the Sabines* to the 1680s is somewhat later than that given by Professor Ferrari of about 1672–74. Clearly, there is room for further scholarly discussion.

Dr Dawson Carr of the Getty Museum, who completed his doctoral thesis on Giordano, also endorsed the painting:

... it is truly one of his best compositions from these years. It has everything one might want in a great Baroque painting: high drama, artful movement, compositional dynamism, and an absolutely wonderful play of light. Indeed, few works by Giordano preserve such a broad range of lighting effects ...¹⁶

The National Gallery of Australia can judiciously build a small but high quality collection of Old Master paintings, based on the paintings and sculptures which were acquired during James Mollison's directorship. The Gallery has considered carefully the viability of Old Master paintings in Canberra, especially when there are more significant collections already established within other public galleries in Australia. It is clear that this important aspect of the Gallery's collection is valued highly by its staff, volunteer guides and visitors. It is also supported by the Gallery Council. In January 2000, Council member Philip Bacon AM went to see the Giordano in New York. He agreed to support the purchase with a most generous donation to the Gallery. His outstanding support for the painting, the current acquisition policy, and the Gallery itself, is deeply appreciated.¹⁷

Brian Kennedy

Director, National Gallery of Australia

- 1 Luca Giordano 1632–1705 *The Rape of the Sabines* c.1672–74 oil on canvas 257.2 x 314.6 cm National Gallery of Australia
- 2 For a brief biography of Giordano, see the entry by Daniela Campanelli in Jane Turner (ed.), *The Dictionary of Art*, London 1996, vol.12, pp.659–65.
- 3 Oreste Ferrari and Giuseppe Scavizzi, *Luca Giordano*, Naples, 1966, vol.2, p.386. Revised edition, Naples, 1992, pp.60, 288–9, no.A228d, plate xxxii.
- 4 C. Whitfield and J. Martineau (eds), *Painting in Naples from Caravaggio to Giordano* (exhibition catalogue), London, Royal Academy, 1982. Supplement to the catalogue by Sheldon Grossman, *The Rape of the Sabines* illustrated and discussed.
- 5 Ibid.
- 6 Charles-Nicolas Cochin, *Voyage d'Italie ou Recueil de Notes sur les ouvrages de peinture et de sculpture, qu'on voit dans les principales villes d'Italie*, Paris, 1758, vol.5, pp.180–1. Minkoff reprint, Geneva, 1972.
- 7 Abbé de Saint-Non, *Journal au Nottes sur un Voiage [sic] fait en Italie*, Paris 1759–60, pp.222–3. 'Ces quatre compositions sont sans contredit des plus belles choses qu'ait fait le Giordano'.
- 8 Alexandre Ananoff, *L'Oeuvre dessiné de Jean-Honoré Fragonard*, Paris, 1970, vol.4, p.181, no.2525, fig.627; and Pierre Rosenberg with Barbara Brejon de Lavergnée, *Panopticon Italiano, Saint-Non – Fragonard, Un diario di Viaggio ritrovato 1759–1761*, no.243.
- 9 *Descrizione delle architetture, pitture e sculture in Vicenza*, Vicenza 1779, p.114.
- 10 Michael Milkovich, *Luca Giordano in America*, Memphis 1964, p.40. The Catholic Order referred to was St Joseph's seminary in Bordentown (letter from Gerald Stiebel to Brian Kennedy, 1 March 2000, NGA archive).
- 11 George Garfield to James Mollison, 23 May 1975, NGA archive.
- 12 James Mollison to Brian Kennedy, 26 August 1999, NGA archive.
- 13 Sir Denis Mahon to Brian Kennedy, 5 August 1999, NGA archive. The support of Sir Denis Mahon is acknowledged with gratitude.
- 14 Professor Oreste Ferrari to Brian Kennedy, 27 October 1999, NGA archive.
- 15 Stephen Pepper to Brian Kennedy, 2 February 2000, NGA archive.
- 16 Dawson Carr to Brian Kennedy, 2 March 2000, NGA archive.
- 17 The painting was acquired from Franklin Crawford through Rosenberg and Stiebel for the sum of US\$700,000 (AUS\$1.17 million) with the assistance of a gift of AUS\$500,000 from Philip Bacon AM.

Giovanni Giambologna 1529–1608 *Rape of a Sabine* 1581–2 marble height c.410.0 cm Florence, Loggia dei Lanzi

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Arthur Boyd



Arthur Boyd *Chained figure and bent tree* oil on canvas 1973 152.4 x 122.0 cm
The Arthur Boyd gift 1975 National Gallery of Australia

and the Exile of Imagination

Australia House, London 28 June – 30 July 2000

The Director, Dr Brian Kennedy, was recently asked by HE Mr Philip Flood AO, the Australian High Commissioner to the United Kingdom, whether the National Gallery of Australia would participate in the Australia Week festivities to be held in London in July. The High Commissioner and his wife, Mrs Carole Flood, who are great supporters of the Gallery, felt the Australia Week program would benefit from an exhibition of an Australian artist, particularly one who is known in the UK.

The National Gallery of Australia Travelling Exhibition *Arthur Boyd and the Exile of Imagination*, which has toured to Bendigo, Wagga Wagga and the Mornington Peninsula, seemed the perfect choice to be displayed in London as it contains works instigated by a journey between England and Australia during 1971 and 1972 when Boyd was a Creative Fellow at the Australian National University. Most of the works were made in England for an English audience and explore the artist's journey of self-discovery and introspection.

The exhibition to be held at Australia House will be formally opened by the Princess Royal on Tuesday 27 June as part of Australia Week in London (2–9 July 2000) and is a component of Australia's Centenary of Federation celebrations. After the exhibition closes in London on 30 July *Arthur Boyd and the Exile of Imagination* will return to Australia for display at the Nolan Gallery, Lanyon, ACT, from mid August to mid October 2000.

Inside Out
New Chinese Art



INSIDE OUT: NEW CHINESE ART

Inside Out: New Chinese art is the first major international exhibition of contemporary Chinese art to explore the vitality and dynamic changes in Chinese culture in the late 20th century. The artists in this exhibition have been working in a period when the deeply-rooted cultural assumptions and centuries-old visual traditions are under enormous pressure from rapid modernisation, changing political realities and conflicting global, ethnic and local identities.

The exhibition explores the many ways in which the challenges of recent social, economic and cultural changes have confronted artists in Mainland China and the Chinese diaspora of Taiwan, Hong Kong and further abroad. *Inside Out* presents an astonishing body of art — confronting, clever, mysterious, elegant and always thought-provoking — across the widest range of artistic media.



Inside Out consists of painting, sculpture, photographs, installations, videos and prints by some of the world's leading contemporary artists. Nearly 90 works, created in the years 1985–2000, explore many major themes including the artist's response to the globalisation and commercialism of contemporary society; the use or rejection of cultural heritage and artistic traditions; and the relationship of the individual to society against the underlying quest for artistic identity, both in China and abroad. Stretching from early images of the birth of the avant-garde in Huang Yong Ping's pulped 'A History of Chinese Painting' and A Concise History of Modern Painting' Washed in a Washing Machine for Two Minutes to Cai Guo-qiang's most recent work, *Crystal Tower*, created especially for Canberra, without doubt *Inside Out* is the most comprehensive exhibition of contemporary Chinese art ever mounted.

Guest curated by Gao Minglu for the Asia Society in New York and the San Francisco Museum of Modern Art, the exhibition was first shown in late 1998 simultaneously at the Asia Society and P.S.I. Contemporary Art Center in New York. Vishakha Desai, Director of the Asia Society Galleries in New York remarked:

These works have been selected to show the explosion of creativity among these artists in the past dozen years or so, and to convey a sense of dynamism in their work — we also hope to break down barriers between audiences of Asian and Western art — this art is Asian but it is also contemporary in an international context.

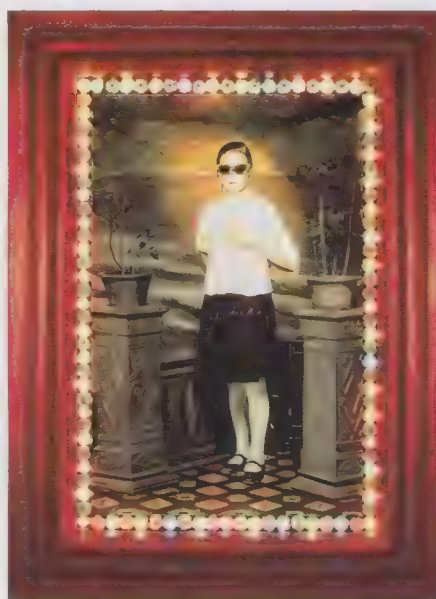
The mood of the exhibition swings from cool elegance to wild humour, from conceptual art to apartment style. It includes huge installations such as Xu Bing's famous *Book from the Sky*, with its elegant play on Chinese literary traditions in the form of nonsensical printed calligraphy. Similar themes inform Wenda Gu's ethereal enclosure, *Temple of Heaven (China Monument)*, constructed of traditional furniture, videos and screens of human hair which also challenges conventional Chinese respect for learning. Both artists will be in Canberra to install their works. Quite removed from the calm reserve of their work is the provocative pose of the young woman and floral fairy light framing of Wu Tien-chang's quirky *A Dream of a Spring Night*.

Chinese Pop art is perhaps the most familiar to an international audience. In various forms — the Grey Humour of Geng Jianyi's faces in his dramatic yet muted *The Second Situation, Nos 1–4*; the Political Pop art appropriating and manipulating Communist propaganda in Li Shan's roguish Red Guard image in *The Rouge Series: No.8*; or the Cynical Realism of Wang Jinsong's *Taking a Picture in Front of Tiananmen* — the ironical Pop styles remain a favourite means of expression for many artists, particularly those from Mainland China. Wang Guangyi's *Great Castigation Series: Coca-Cola* targets the global domination of the US-based multinational, and Zhang Xiaogang's startling *Bloodline: Family Portrait No.2* depicts a blank-faced Mao-badged couple and child, figuratively and literally linked by lines of blood.

Photography — still and video — is the preferred medium of many artists in *Inside Out*. Often linked to the recurring themes of ancestry, generations and family ties, photographs record real and mythical images of kin. While the consummate skills of Wang Jinsong are encapsulated in his bank of 20 coloured photographs, *Parents*, a haunting physical sense of the extent of family ties is presented in Chen Shun-chu's *Family Parade*, an installation of some 400 framed images. Many of the most arresting photographs and videos are of artists' performances.

Ho Siu-kee's *Walking on Two Balls* combines a record of the artist's acrobatics with the physical presence of his props, two wooden balls, while Wu Mali's haunting *Epitaph* image is softened by sandblasted glass. Zhang Huan's *To Raise the Water Level in a Fishpond* plays visual and political games with a host of naked 'villagers' against the luminous blue surface of the pond. In vivid contrast are the eye-catching pinks recorded in Wang Jin's quizzical performance, *To Marry a Mule*.

Many works allude in different ways to traditional Chinese art forms. In *Zoon*, Huang Chih-yang's grotesque figures appear in ink on towering hanging paper scrolls, while Wang Jin's *The Dream of China* is a shimmering dragon robe created from polyvinyl chloride and fishing line. Whether from Mainland China or the diaspora, the strength of the Chinese literati tradition often looms large in the artists' consciousness, as is so evident in Wang Tiande's black splashed table setting and screens which form *Ink Banquet*, and the brilliant extended screen in Hou Chun-ming's *New Paradise*. The underlying question of what it means to be Chinese is present even in the most light-hearted of installations. Kum Chi-Keung's bird cages in *Transition Space* and Wang Jun Jieh's *Little Mutton Dumplings* allude to quintessentially Chinese pastimes.



Inside Out expands our notions of what it means to be a contemporary artist who is Chinese. The works in the exhibition demonstrate the richness and diversity of artists' responses to Chinese society and culture, past and present, inside and outside. As critics of the show have pointed out: 'These artists have the courage to say things are changing — how am I going to deal with this?'

Robyn Maxwell

Robyn Maxwell is Senior Curator of Asian Art, National Gallery of Australia, and guest editor of this *Inside Out: New Chinese art* supplement to *artonview* (Canberra, Winter 2000).

(cover) Geng Jianyi *The Second Situation, Nos 1–4* 1987 (detail) oil on canvas; four canvases, each 170.0 x 132.0 cm private collection (opposite above) Ho Siu-kee *Walking on Two Balls* 1995 installation with video, flip book, and two wooden balls dimensions variable collection of the artist (opposite below) Huang Chih-yang *Zoon* 1996 ink on paper; seven hanging scrolls, each 1250.0 x 520.0 cm collection of the artist (above left) Wu Tien-chang *A Dream of a Spring Night* 1995 oil and mixed media on canvas 220.0 x 180.0 cm collection of the artist (above right) Wang Jin *To Marry a Mule* performance in Laiguanying Village, Beijing, July 29, 1995 Photograph by Shi Xiabing collection of the artist

Artful Marketing

In late September 1979, a symbolic act of artistic defiance marked the first exhibition of The Stars, the seminal group of non-official artists in Beijing. Refused a venue for their disorderly array of work — paintings, woodcuts, sculpture and collages — the artists set themselves up *en plein air* in the small public park next to the China Art Gallery. This act of cultural disobedience aroused the ire of the authorities, and the artists were soon moved on by the police. Nonetheless, that open-air display marked out a new realm for non-official culture on Mainland China, one that has had profound resonances over the past two decades.

By displaying their work in that bleak park, The Stars had occupied a space that was in parallel to the temple of high proletarian art, the China Art Gallery. Completed in 1960, the Art Gallery joined the 'Ten Grand Edifices' constructed in Beijing to celebrate the first decade of the People's Republic, an eclectic series of architectural behemoths that gave concrete expression to the early life of socialist China. In the Art Gallery, an ill-digested European neo-classicism was married to flimsy socialist Chinoiserie via the intermediary of Soviet monumental art-deco. For two decades it was home to the evanescent whims of Maoist agitprop; in the late 1970s it was still the national locus for the display and dissemination of official art. The incident involving The Stars, however, marked the bifurcation of canonical state art and the alternative or parallel visual arts cultures that had been developing surreptitiously since the early 1970s.



Liu Wei *New Generation* 1992 oil on canvas 104.0 x 85.0 cm collection of Francesca dal Lago

The Stars arranged their works as if setting up a street stall. Stalls, *tan'r*, hawking all manner of produce and manufacture from the nascent private sector, mushroomed throughout the capital as a modicum of individual enterprise was permitted under the new Open Door and Reform policies recently initiated by the Communist Party. Now The Stars, in an unwitting parody of the new commercialism, exposed for public scrutiny their previously covert artistic creations to a curious, bemused and, in many cases, befuddled audience. It was an act with a two-fold significance. On the one hand, it cast the artists in the role of street-side peddlers, on the other, it unabashedly stationed non-official art on the doorstep of the orthodox cultural world.

In the years since those events, non-official art has continued in its Janus role. With one gimlet eye trained on the marketplace and the other on cultural orthodoxy, it has achieved the status of a cultural barometer that with its ebb and flow records the covert artistic vitality of the nation.

In February 1989, the China Art Gallery hosted a retrospective exhibition of post-1978 art. The show delineated a history of alternative art that located its origins in the work of The Stars and their contemporaries. No streetside artistic flea-market this, however, the 'China/Avant-Garde' exhibition was a very public celebration of the diversity of post-Cultural Revolution artistic life. With the nation now awash in what was dubbed a 'Tide of Commodification', *shangpin dachao*, the crude political repression of the late 1970s had been transmogrified in a fashion that was in keeping with the exigencies of economic reform.

After years of playing hide-and-seek with the authorities, many artists found themselves caught between the Scylla of politics and the Charybdis of commercialisation. As a reflection of this fraught relationship, Wu Shan Zhuan, a graduate from the Zhejiang Arts Academy, created a performance art piece for the 1989 exhibition called *Big Business*. The report on his work published in *Fine Arts in China*, the leading semi-official organ for parallel art in Beijing, described it in the following way:

On the morning of February 5 [1989], Wu Shanzhuan took up the position assigned to his work in the exhibition hall on the first floor [of the China Art Gallery] and sold prawns. Many people crowded around to buy. After approximately half an hour two men in plain clothes ordered him to stop, tore up his sign, and forced Wu to go with them. Shortly after this Wu reappeared in the hall and wrote on a blackboard: 'Closed temporarily for stocktaking'.

The authorities fined the artist 20 *yuan* for illicit trading. Wu's own statement on his work makes his stance on the business at hand perfectly clear:

Anyone can make a name for himself doing business. Anyone can make himself rich. Selling prawns in the China Art Gallery was a protest against the gallery itself, that law court at which works of art are put on trial. Art, like an innocent, sacrificial lamb, is subjected to a quasi-legal process by the authority of the gallery. Artists, as eyewitnesses, are forced to give evidence. It is a waste of good space. Selling prawns at the China Art Gallery was a protest against art theorists. Works of art that start out as signifying nothing suffer the tragedy of being made to signify everything by the power of the theorists.



Wang Guangyi *Great Castigation Series: Coca-Cola* 1993 oil on canvas 200.0 x 200.0 cm collection of the artist

The artist as producer of the 'goods' is forced to go around hawking his wares. It's a waste of good money. On the morning of February 5, 1989, the China Art Gallery became the black market it has always been; art theory, the profiteer it really is. It's big business. You've got something, but you can't go out and sell it directly; or you want something, but you can't just go and buy it. There's a middleman/woman with his/her black briefcase who intercedes to maintain our mythic tradition.

By the time that Wu Shan Zhuan wrote this, the China Art Gallery itself had changed. Falling victim to the economic rationalism that swept the cultural scene from the late 1980s, it was now host to the most unlikely shows, including the 'China/Avant-Garde' exhibition.

In the early 1990s, Wu himself became an export commodity in his own right, and his installations have adorned museums and galleries at various locales throughout Europe. Perhaps the most telling of his

post-China work, one created much in the vein of *Big Business*, was the installation *Showing China from its Best Sides*, designed with his partner Inga Thorsdotti. Created in collaboration with a number of Chinese corporations, it was a feature in the exhibition 'Des de el País del Centre: avantguardes artístiques xineses' at the Barcelona Centre d'Art Santa Mònica, June–September 1995. It consisted of all manner of neo-trad manufacture from China, and momentarily turned the Spanish exhibition space into a kind of Chinatown emporium. Wu had moved from gustatory crustacea to auto-orientalist kitsch.

The first Stars' exhibition had only hinted at the type of cultural displacement that was to develop in China from the late 1970s. The Stars were also the avant-garde in the 'foreign salons', *yang shalong*, that appeared initially in Beijing, and then in provincial cities throughout the 1980s.



Wang Jinsong *Taking a Picture in Front of Tiananmen* 1990 oil on canvas 125.0 x 185.0 cm courtesy of Hanart T Z Gallery

From 1979, the involvement of foreigners, in particular diplomats, students and reporters, became a central feature of the youthful non-official cultural scene in China. That involvement set a pattern and tone for years to come. Foreign interest in and support for the young artists, writers and activists derived from any number of things: the desire to have direct contact with Chinese acting outside the limits of government control; sympathetic support for a fledgling cultural scene; or the attraction of surreptitious exchanges with 'dissidents'. Compared to the average Chinese citizen at the time, foreigners enjoyed luxurious living conditions and prodigious salaries, and their relative wealth encrusted with the patina of foreign exoticism allowed many of them to assume the role of instant connoisseur and culture maven.

Nor did the salon culture escape the notice of local critics. Li Xianting, a leading supporter cum curator of the non-official art world since the 1970s, was wary of the impact of the amateur collectors:

Foreigners who are given to collecting, or studying Chinese modern art are, in many cases, inclined to pay undue attention to 'unofficial' artists who do not belong to state-run art organizations. Their judgement, however, is suspect, for they tend to be attracted to anything that is 'unofficial', and they are surrounded by a group which boasts that they are China's artistic avant-garde, although they may be far from that.²

The display of alternative art increasingly gravitated from the furtive and surreal gatherings organised in the apartments of prosperous expats in the 1980s, to the galleries, museums and exhibition spaces of the international scene in the 1990s. Since the events of 1989, when

popular demonstrations against the government were suppressed in Beijing and other cities, non-official culture has enjoyed a burgeoning reputation for representing an artistic view somehow more authentic and essential than the cultural products touted by officialdom or the commercial mass media.

National elites, be they economic or cultural, have gradually seceded from their own countries. Involved in transnational or global ventures, and more often in transit than *in situ*, they need not be mired in the limiting realities of nation-states. Much of the contemporary art that has been displayed internationally since the mid 1980s has not been exhibited in China proper. In many cases these are works that as yet have no place in the realm of state culture, and circulate instead through the galleries of the West and affluent Asia.

To an extent, in the 1990s Mainland non-official artists have been constituted as a diaspora (the carry-all category that, along with subalterns and cultural hybridity, is the label *du jour* for any significant Other), and they have achieved exposure in a stereotypical post-modern environment, one of dispersion, where the periphery masquerades as centre, and the globe-trotting disenfranchised always seem to have a return-trip ticket. Their works find

a home in the international museum without walls, validated not only by overseas curatorial fiat, but by the state art against which they are juxtaposed. For without the impotent interdictions and papal bulls of official Mainland over-culture, how viable would any of the alternative work of the 'counter culture' really be? Just as in the case of Chinese rock'n'roll, experimental fiction, anti-establishment poetry and covert cinema, art too gains much of its visibility only when set against the gloomy backdrop manufactured by the state.

The art of the Chinese avant-garde is thus exhibited in a geopolitical and temporal utopos (non-place), the shifting borders of which are marked by the categories invented to package them (Political Pop, Cynical Realism, or what have you) and the charismatic names of international art sites: London, Paris, Berlin, Barcelona, Venice, Copenhagen, Hong Kong, Sydney, San Francisco, New York or Sao Paulo. Travelling along a particular political and cultural trajectory determined from the late 1970s, these Mainland artists move nearly exclusively in the realm of hyperreality, one of a Chinese culture conjured up in the catalogues and reviews of the international cognoscenti, the avant-garde of cultural appreciation. A few of their number, like the installation artists Xu Bing and Cai Guo-qiang who are ostensibly resident in New York, or the Beijing-based multi-media artist Feng Mengbo, rarely touch terra firma at all. Theirs is a peripatetic mode, one that has embraced cyberspace as they fax, phone and e-mail plans for their latest installations to venues around the world. Deprived of *loci* in China, they have become members of that country's self-funding cultural caravan.

From the mid 1980s a plangent cry was heard among Chinese artists, be they film-makers or painters. They despaired of official recognition and fixed instead their professional eye on the international market. The cry was: 'Will Whitey like it?', *laowai hui xihuan ma?*³ The inchoate sense of frustration with the local scene that had developed from the 1970s coalesced into a new cultural formula that was in keeping with the general national economic push to, as Chinese sportspeople of the time put it, 'break free of Asia and go international', *chongchu Yazhou, zou xiang shijie*. Foreigners, *laowai* — an ambivalent term of arrogant and grudging respect for Westerners, 'Whitey' — were a key to the long march overseas.

With an eye on the market and another on prevailing Party policies, the constant self-questioning of artists — one that was by no means always restricted to existential dilemmas, and often an anxious reflection, 'But have I been noticed yet?' — led to an unprecedented richness and variety in avant-garde works. In the 1990s, cultural

authenticity and taste has increasingly become an area in which individual worth and strength was finding expression. The frustration of popular political will in 1989, however, while providing the impetus to many artists' careers, also fed directly into the narrow, often xenophobic, and pseudo nationalist cultural hype that has marked the present decade. Now it has become commonplace for well-travelled, trend-setting artists to deny the value of Western culture, belittle Euramerica's appreciation (not to mention acquisition) of their own work, and scoff at the West's failure to understand the ineffable profundity of the contemporary Chinese cultural oeuvre. In the 1990s, 'Will Whitey like it?' is married inexorably to an assertive rejoinder 'Anyway, Whitey just can't understand us!', *fanzheng, laowai bu dong!*

From the late 19th century, Chinese literati-artists increasingly argued that the essence of their art was beyond the ken of the West. They repeated the dismissive comments made by earlier literati critics that for all the technical achievements of Western representational painting 'the result is not worthy of enjoyment by the connoisseur' and that true 'lovers of antiquity' shunned Westernised styles of art.⁴



Xiao Lu and Tang Song Two gunshots fired at the installation 'Dialogue' in the 'China/Avant-Garde' exhibition, Beijing, February 1989 performance in National Gallery, Beijing, February 5, 1989

Nearly a century later, artistic styles and genres — be they neo-literati painting, post-socialist realist oils, avant-garde installations or ephemeral performance pieces — reflect the diversity of Mainland Chinese cultural expression. For all the international recognition that artists across the spectrum have achieved, however, it is acceptance in China, at the centre of cultural hierarchy and worth, that many artists still crave. No matter how much Whitey may invest in one's work, in the end they really just don't get it.

Geremie R. Barmé

Geremie Barmé is at the Research School of Pacific & Asian Studies, Australian National University. This is a condensed version of his 'Artful Marketing', in Barmé, *In the Red: On contemporary Chinese culture*, New York: Columbia University Press, 1999, pp.201–8

1 Wu Shanzhuan, 'Guanyu "da shengyi"', *Zhongguo meishu bao*, 1989: 11, 13 March 1989. This translation is from Barmé and Linda Jaivin (eds), *New Ghosts, Old Dreams: Chinese rebel voices*, New York: Times Books, 1992, pp.279–80.

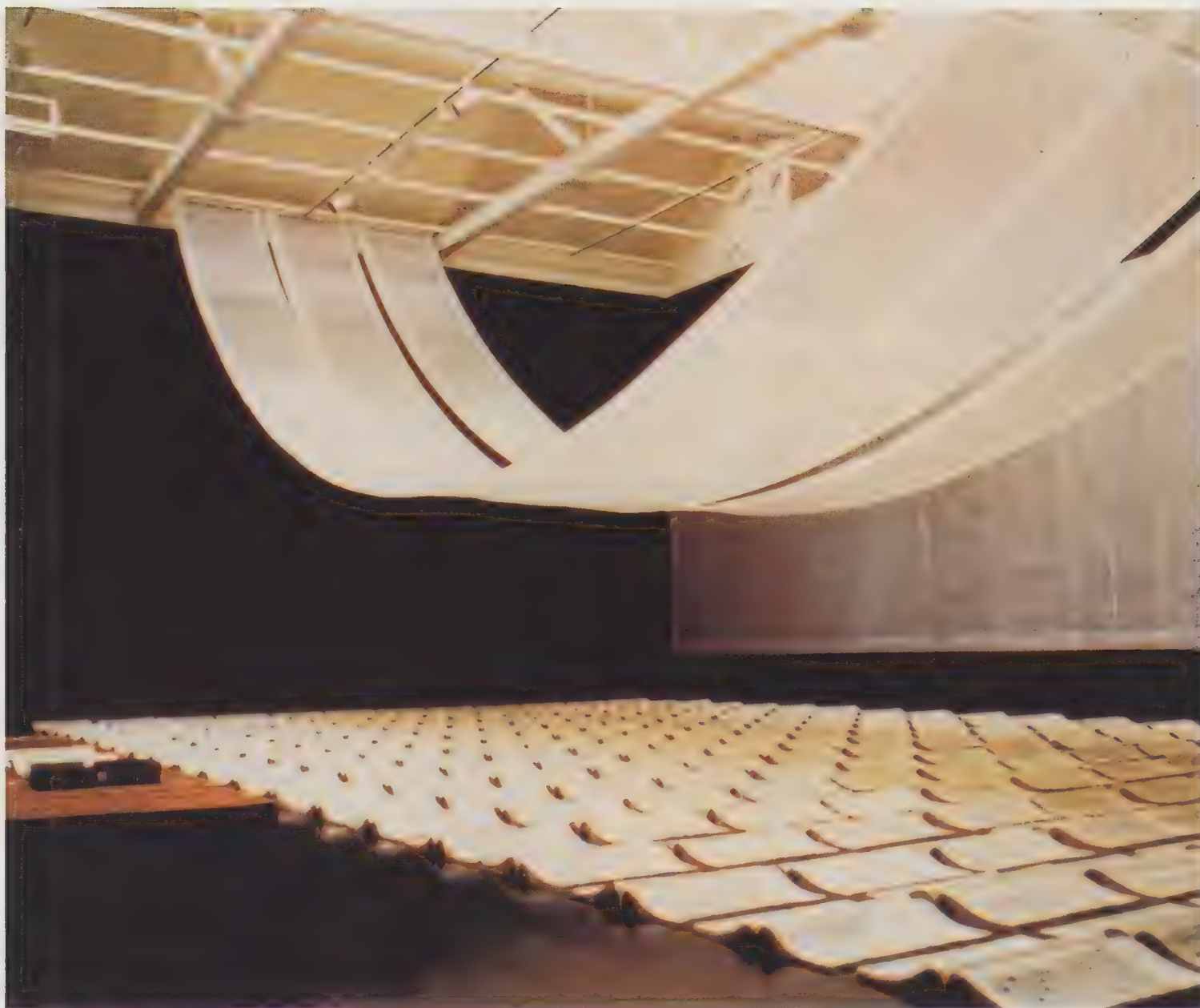
2 Quoted in Barmé, 'Arrière-pensée on an Avant-Garde: The Stars in Retrospect', *The Stars: 10 Years*, Hong Kong: Hanart 2 Gallery, 1989, pp. 80–1.

3 In 1986–87, I recall a number of film-makers, who now have established international careers, earnestly seeking guidance on this issue from the foreigners of their acquaintance.

4 See Zhang Geng, *Guochao huazheng lu*, in Yu Anlan (ed.), *Hualun congkan*, Beijing: Renmin meishu chubanshe, 1960, vol.2, p.32.

(left) Huan Yong Ping 'A History of Chinese Painting' and 'A Concise History of Modern Painting Washed in a Washing Machine for Two Minutes' 1993 version paper pulp approx. 80.0 x 50.0 x 50.0 cm collection of Cyrille Putman, Paris





Character Flaw: Contemporary Chinese art and language

Fake words, all made up, 'it's just a big joke' said Xu Bing of his 1987-91 installation *Tianshu* (*Book from the Sky*). The masses cried fake tears for Mao in 1976 — today Chinese art holds a dialogue of fake words.

In the homogenising, information-rich environment of globalisation, cultural survival is paramount. A constituent of cultural identity is language. The written Chinese language does not have an alphabet. Instead, words are pictorial symbols, ideograms, and have developed uninterrupted for 3500 years.

The Chinese invented silk, print-making and gunpowder — all useful to Chinese avant-garde artists. Cai Guo-qiang blows things up in his art projects, and Xu Bing, a key figure in the contemporary Chinese art oscillating between Beijing and New York, spent four years carving and printing his massive *Book from the Sky* in a new language of characters — and none of them means a thing to anyone.



(above) Xu Bing *Book from the Sky* 1987-91
installation with hand-printed books
dimensions variable collection of the artist
left) Wenda Gu *Pseudo-Characters Series:
Contemplation of the World* 1984 (detail)
ink on paper three hanging scrolls,
each 247.3 x 182.9 cm collection Zhen Guo
(opposite) Song Dong *Printing on Water*
performance in the Lhasa River, Tibet 1996
thirty-six photographs (detail)
collection of the artist

You need roughly about 5000 characters to read a newspaper such as the *Beijing Daily*. In 213BC a government official, Li Si, published a list of 3000 characters in an attempt to clean up the language and eliminate characters which had the same meaning.



In 1956 the Communist government began simplifying characters by removing several strokes from each character to create a more utilitarian language — a language for the masses, not just the intellectual elite. China is a country where dialects are mutually unintelligible and people separated by a blade of grass can't understand each other.

Xu Bing's 4000-word dialect dissolves all possible semantic meaning from characters. The Chinese government banned the work in China for being too intellectual, complaining the average Chinese could not understand it.

The Beijing Foreign Languages Institute Chinese–English Dictionary says *tianshu* means 'abstruse or illegible writing'. The origin of the words is perhaps ancient China when bronze mirrors were polished to reflect the meaning of the world. Xu Bing emphasises the superficial futility of these unintelligible words. He challenges ingrained thought. There is no process of recognition for a non-Chinese speaker viewing the work. For a Chinese speaker the process is the same, the words look as if they could be understood but are meaningless. Xu attacks the concept of experience, recognition and understanding, and the need to attribute meaning by making things, once familiar, strange. He identifies a pervasive ambivalence towards things foreign and questions what makes up Chinese culture today. Is this cultural cynicism or criticism?

Zhuangjia di (Cropland) 1986, an earlier woodcut by Xu Bing, shows idealised peasant life with abundant and various crops. The aerial view of human incursion and impact on the natural order subverts traditional landscape convention; and the four most common surnames in China are stamps of ownership on the collectively farmed land. The People's Liberation Army used the woodcut medium for propaganda because it was inexpensive and easy to produce and print in large numbers.

In 1996 Song Dong continuously stamped *shui*, the word for water, onto water. Like a Baptist preacher waist deep in the Mississippi, he sat in Tibet's Lhasa river performing *Printing on Water*. Song's performance explores meaning and time. Each morning in his apartment, before going to the middle-school where he is a teacher, Song practises Chinese calligraphy. Calligraphy has a history of stylistic variations and freedom: it can be sentimental, sober, exuberant or scholastic. Song's calligraphy practice, however, uses water not ink — the words disappear into and evaporate off the stone as quickly as they are written. His art is anti-rational, the primacy of action is the art. The actions of the individual, the motivation, practice, and then the memory of the event, are the art.

The traditional-style *pomo*, splashed ink work of Wenda Gu's *Pseudo-Characters Series: Contemplation of the World* displays characteristics typical of Chinese scroll painting: landscape, water, mountains, equilibrium, energy and text. Usually the text of authentic scrolls is a classical poem that wishes for longevity, happiness and prosperity. Suddenly, just as the viewer feels comfortable and the components of Gu's work are adding up to a classical scroll, he takes on a Western perspective and hangs a sham character, redolent of Dali's *Christ of St John of the Cross* 1951, somewhere between heaven and earth.

The work is a meditation, a calligraphy lesson and the ambiguous space and fading forms are a pattern, like an ancient Chinese riddle with an unknown answer. Gu appropriates elements of Chinese art to transcend the material world. Calligraphy has two levels of meaning:

one is its overall aesthetic beauty and the other is the meaning of the text. *Pseudo-Characters*' perspective on the landscape is a hybrid, East and West reflecting each 'other', with Gu's big character that neither understand floating in between. Gu's art talks to a trans-global Chinese culture in its myriad 'Chinese' languages.

Does the West still expect exoticism in art from Asia rather than meaningless words generating meaning? Who are these nonsense words speaking to? Do these works of art say something different to an audience when they are exhibited in America, Australia, Taiwan or China?

Alistair McGhie

Alistair McGhie is an Editor at the National Gallery of Australia

Beyond the Confines of the Market

As is the case with art throughout the world, the most provocative Chinese art exists outside the market. Performance art, installations and video art together represent a sizeable proportion of the most significant Chinese work being produced. By definition, performances have a short life span. When recorded on video for posterity, performances — as well as other video art — can be displayed in a gallery or sold, but they then become multiples in (possibly) limitless editions and lack the readily marketable qualities of more tangible works of art. Installations may be composed of tangible and marketable items with intrinsic value, but they are just as likely to comprise rotten fish or piles of rags.



Lin Tian-miao *Bound and Unbound* 1995–97 installation with video projection and household objects wrapped in thread dimensions variable collection of the artist

Chinese art has only recently embraced these art forms, largely imported from the West, but originating in other parts of East Asia. (Video art and performance art, as we know them, actually originated in Korea and Japan, respectively.) Following the Cultural Revolution, artists eagerly consumed the ideas embodied in 20th-century Western art, and some found Dadaism and Duchamp particularly captivating.

During the first half of the 1980s, drawing on new ideas from the West, avant-garde Chinese artists began experimenting with performances and installations. In 1989, following the closure of



Wenda Gu *United Nations Series: Temple of Heaven - China Monument* 1998 installation with screens of human hair approx. 732.0 x 914.0 x 823.0 cm collection of the artist

the 'China/Avant-Garde' show, a rule was established that henceforth all works of art would have to be pre-approved prior to public exhibition. Experimental art was thus effectively excluded from public exhibition halls. Subsequently, artists could either exhibit overseas or hold underground exhibitions and performances that were seen only by those in the know.

Xu Bing's *Case Study of Transference* took place in 1994 at an underground exhibition space. He painted a boar with nonsensical words composed from the Roman alphabet and a sow with invented Chinese characters. The pigs then mated in a book-strewn enclosure while dozens of invited guests watched. The performance

was intended to comment on the relationship between animals and culture, but the most interesting part of the exhibition turned out to be the audience members' discomfort at watching animals mate.

Zhang Peili and Lin Tian-miao both have exhibited widely outside China. Zhang was trained as an oil painter at one of the most prestigious art academies in China, but has now turned to video installations as his preferred medium. A recent piece, *Uncertain Pleasures*, which he has presented both in China and abroad, consists of video monitors showing hands scratching incessantly at skin on different parts of the body. Zhang finds a universal response of anxiety among viewers the world over.

Lin Tian-miao treats another universal theme: the repetitive monotony of women's work. She has spent years winding thread around household objects like cooking spoons and irons, echoing the endless tasks which, although sometimes restful in their monotony, too often take the form of mindless drudgery. *Bound and Unbound* 1995–97 is an installation of her thread-wrapped objects.

In the first half of the 1980s, Huang Yong Ping became enthralled by the ideas of Duchamp. The central figure of the Xiamen Dada movement, Huang created readymades from found objects, painted using unconventional materials such as cooking oils, and devised formulae for creating works of art based on the spin of a roulette wheel or the throw of dice. Several times he staged happenings at which he burned all his paintings. In 1989, the year of the massacres in Tiananmen Square, he relocated permanently to France. Now his installations often comment on the position of Chinese people living overseas. His 1995 piece, *Kearny Street*, for example, used live tortoises to make a statement about the early Chinese immigrants who built California's railroads.

The leap from Communist propaganda painter to international avant-garde installation/performance artist is enormous. As a youth, Wenda Gu painted propaganda posters and Socialist Realist oil paintings. In the mid-1980s, his interest in Dada led him to produce a performance, *Speech with Hands*, in which he used his hands and feet to deliver meaningless speeches to a nonexistent audience. At present, Gu is in the midst of a project entitled *United Nations*, which involves creating all over the world huge installations built of human hair. While the artist has expressed his intention to destroy *United Nations*, that event — fortunately — has not occurred.

One of the first Chinese performances open to the public was Wu Shan Zhuan's *Big Business*. Wu brought 30 kilograms of live shrimp to the 'China/Avant-Garde' exhibition in Beijing in 1989, intending to sell them as a comment on the art market and the necessity that an artist sell his wares in order to live. Soon after the selling began, however, two plainclothes police took him away. Wu Shan Zhuan returned, only to set up a sign: 'Closed temporarily for stock taking'. Now Wu lives overseas, where he continues to create installations about the role of art as a commodity. His 1993 piece, *Missing Bamboo*, at the Wexner Center for the Arts, included a display of stuffed toy pandas which were for sale. For the American gallery visitors, this popular and cuddly symbol of China was no doubt one of the most consumable and digestible manifestations of the Chinese avant-garde. [See also Geremie Barme's article, 'Art Marketing', in this issue.]

Britta Erickson

Dr Erickson, an independent scholar based in Stanford, California, has written and lectured on contemporary Chinese art. This article was first published in LIMN Magazine of International Design, Issue 2 [1999].

Reincarnation

Guan Wei, Guo Jian, and brothers Ah Xian and Liu Xiao Xian' grew up in China during the Cultural Revolution and are part of a generation of avant-garde artists, writers and thinkers who left China for the West in the late 1980s and early 1990s. They are all now resident in Australia.

Prints by Guan Wei and Liu Xiao Xian, two large paintings by Guo Jian, and three porcelain works by Ah Xian have recently been acquired by the National Gallery of Australia's Department of Australian Art.

As public exhibitions of avant-garde art were strongly discouraged in China, artists tended to show their work informally in their own homes or in the homes of foreigners. It was at such an exhibition, held in 1988 at the home of Dr Nicholas Jose (who at the time was Cultural Counsellor at the Australian Embassy in Beijing) that Guan Wei, Ah Xian and Liu Xiao Xian first met David Williams, Director of the Canberra School of Art and Geoff Parr, Director of the Tasmanian School of Art. Williams and Parr were in China as members of the Fine Arts Delegation, which also included Betty Churcher, then Director of the Art Gallery of Western Australia. The role of the delegation was to investigate the potential for new arts exchanges between the two countries. The artists were later invited to visit the Tasmanian School of Art in Hobart as artists in residence. Liu Xiao Xian was unable to accept the offer but the others arrived in Hobart early in 1989, returning to Beijing shortly before violence erupted in Tiananmen Square.

The artists' subsequent decision to emigrate to Australia has proved providential. Like their contemporaries (including Cai Guo Qiang, Xu Bing and Wenda Gu) have done elsewhere, these artists have made a considerable contribution to contemporary art in Australia. Over the last decade, works by Guan Wei, Ah Xian, Liu Xiao Xian and Guo Jian have been included in many important national and international exhibitions and have been widely collected both privately and by public institutions.



Liu Xiao Xian *Reincarnation: Mao, Buddha and I* 1998 ink jet print on 300 canvas boards
275.0 x 625.0 cm overall National Gallery of Australia

Best known as a painter, Guan Wei also produces drawings, installations, artist's books and prints. His 1994 lithographs, *Big Baby*, *First Kiss* and *King and Queen* (purchased through the Gordon Darling Australasian Print Fund) draw on, and closely parallel, his earlier *Test Tube Baby* series of paintings. Printed by Fred Genis in an edition of 20, the prints are the result of the artist's first foray into lithography, a technique he has continued to employ. As testament to his growing significance as a printmaker, Guan Wei is one of a select group of Australian artists commissioned to create limited edition prints to commemorate the Sydney 2000 Olympic Games.

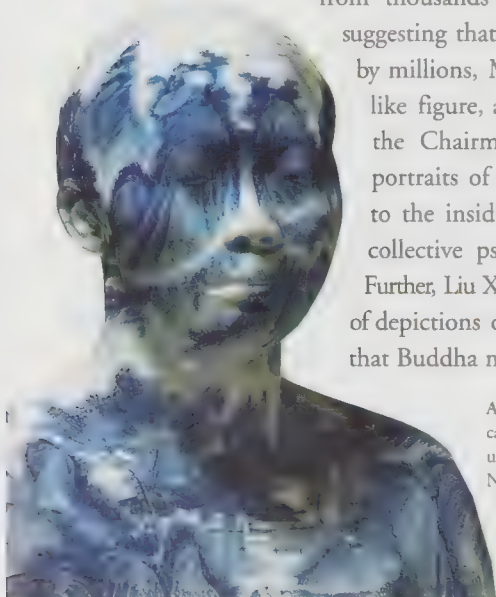
Big Baby, *First Kiss* and *King and Queen* each features a baby boy holding a test tube and, below him, a liquid-filled beaker containing a vegetable. Guan Wei's test tube babies are derived from images of infants in the brightly-coloured prints and paintings that herald the Chinese New Year. Combined with tools of laboratory experimentation, his babies and vegetables allude to the debate surrounding the role of scientific and medical tampering in the creation of life. The issue is presented in Guan Wei's distinctive style,



Guo Jian *Trigger Happy 9* 1999 oil on canvas 180.0 x 200.0 cm National Gallery of Australia

with seemingly light-hearted imagery drawing attention to a complex issue without promoting a censorious artist's stance. The narrow vertical format and visual division of the surface of the works into a number of registers, are also characteristic of his work.

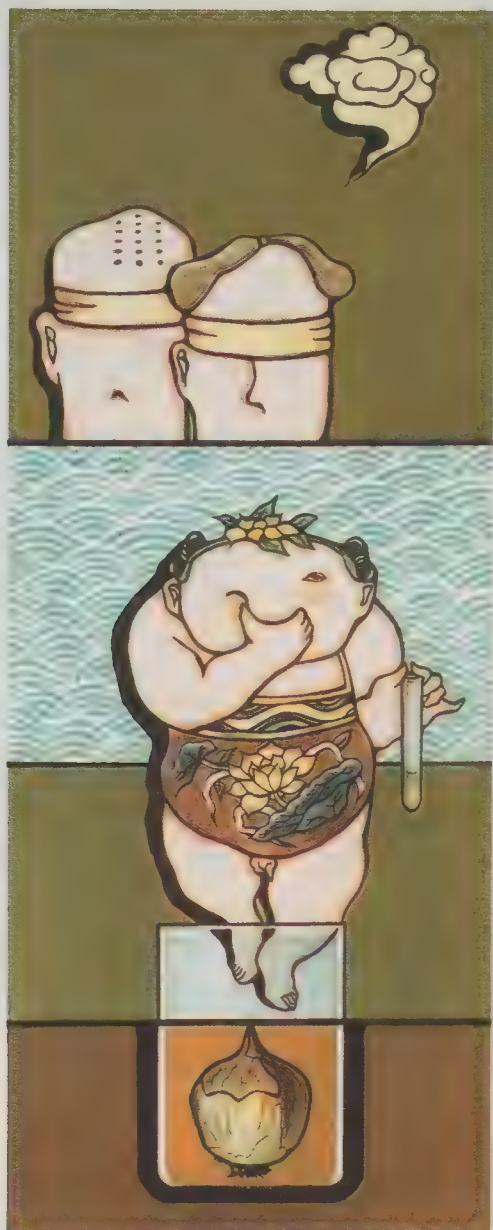
Liu Xiao Xian's *Reincarnation: Mao, Buddha and I* is a set of inkjet print portraits of Mao Zedong, Buddha and the artist. Only on close inspection does it become clear that each portrait comprises 100 canvas boards onto which thousands of tiny images of another of the subjects are printed. Thus, the Buddha's face is made from thousands of images of Mao, perhaps suggesting that, in creating a cult worshipped by millions, Mao set himself up as a god-like figure, a secular Buddha. Conversely, the Chairman himself is created from portraits of the artist, which may allude to the insidious presence of Mao in the collective psyche of the Chinese people. Further, Liu Xiao Xian's self-portrait consists of depictions of the Buddha — a reminder that Buddha nature is in everyone.



Ah Xian *China, China 15* 1999
cast porcelain with hand-painted
underglaze design 34.8 x 36.6 cm
National Gallery of Australia

Ah Xian's *China, China Bust 15* and *China, China Bust 16* were both made in 1999. The porcelain works were cast from life models and finished with hand painted underglaze decoration in traditional Chinese porcelain designs. Ah Xian, a self-taught artist, has worked as a painter since 1980 and with three-dimensional pieces since 1992. Disappointed with the rough finish of early body casts made from plaster and bandage, Ah Xian was inspired to experiment with porcelain. In 1997 he travelled to Jingdezhen in China to watch porcelain production at kilns where fine porcelain has been produced for centuries. A grant from the Australia Council allowed him to spend several months in Jingdezhen in 1999 perfecting his technique. *China, China Bust 15* and *China, China Bust 16* were made during that time. A fascinating earlier work, *China, China Head II*, a gift from the artist, illustrates the conceptual development of Ah Xian's work in porcelain.

Ah Xian was active in the avant-garde art scene in China from the late 1970s, and often subject to official criticism of his work. During the 1983–84 Anti-Spiritual Pollution Campaign, he was placed under government surveillance for painting nudes at a time in which such work was considered offensive. According to the artist, the *China, China* works could only have been produced living, as he does, between two cultures — with the political freedom and support for the arts that Australia provides, combined with the richness of his Chinese artistic heritage.



Guan Wei *King and Queen* 1994 lithograph, ed. 16/20
72.4 x 28.8 (image) 80.0 x 41.0 cm (sheet) Printer: Fred Genis National Gallery of Australia

Cruising and *Trigger Happy 9* by Guo Jian bring together heroes of the past — including the pre-Communist soldiers of the Red Army's Red Detachment of Women — with Western icons, such as Marilyn Monroe and Barbie and Ken, in a style that exhibits a number of influences, notably Pop art and Maoist Revolutionary Realism. While at first glance Guo Jian's pictures fulfil the appearance of the latter style's axiom 'red, bright and shining', the works do not live up to its expectations of presenting a rosy present and an even more radiant future. These are consciously kitsch paintings with bizarre narratives.

A former soldier in the Chinese People's Liberation Army and, later, democracy activist, Guo Jian's sense of the absurd is a powerful element in his painting. *Trigger Happy 9* is a theatrical work with a carefully choreographed cast. There are five grinning self-portrait soldiers wearing only army-green underwear and red star hats and pointing their toy guns towards the viewer; gun-toting female dancers in the pre-Communist

uniform of shorts, performing the famous Red Detachment of Women ballet; leaping Guo Jian's; and the new capitalist 'red guards' — girls in Marlboro swimsuits and matching caps — all against a backdrop of an enormous gushing fountain and cherry trees in full bloom.

The recently acquired works by Guo Jian, Guan Wei, Ah Xian and Liu Xiao Xian span a broad range of styles, techniques and subject matter. Accomplished pieces by artists who straddle both Chinese and Australian cultures, the works are exciting and valuable additions to the National Gallery's collection of contemporary Australian art.

Melanie Eastburn

Melanie Eastburn is an Assistant Curator in the Department of Asian Art, National Gallery of Australia

1. Liu Xiao Xian is also known as Xiao Xian Liu, Xiaoxian Liu and Liu Xiaoxian.

Sojourning Artists

Artists of every kind were included amongst the large group of mostly young and educated people from China who moved to Australia in the late 1980s and early 1990s, responding to uncertainties in their homeland and an apparent welcome here. It was a time of transition for the artists, as they set about adapting to the new environment, and for Australian culture too, which was seeking to redefine itself in relation to Asia. Suddenly there was a new wave of Chinese cultural activity with a contemporary, Northern Chinese inflection. Magazines and newspapers were launched, exhibitions and performances were organised. In a remarkably short time these artists found a place in the wider community, enriching and changing Australian culture in the process.

With some foresight, back in 1992, the National Library of Australia recognised the significance of these newcomers to Australian life and commissioned a portfolio of photographs and text to document what was happening. The Library asked Sang Ye and myself, as writers, to select the artists (Sang Ye included) and produce a text in English and Chinese. Photographer Liu Xiao Xian was asked to take the photographs. We chose 12 artists in different fields, including a Peking opera singer, a film-maker, a theatre director, a scroll mounter, a calligrapher and an *erhu* player. Our list also included two visual artists, Ah Xian and Guan Wei.



Liu Xiao Xian *Portrait of Guan Wei* 1993 gelatin silver photograph on resin-coated paper
15.2 x 20.3 cm National Library of Australia P556/12



Liu Xiao Xian *Portrait of Ah Xian* 1993 gelatin silver photograph on resin-coated paper
20.2 x 14.5 cm National Library of Australia P556/2

The fortunes of the group have gone up and down. Looking at the photographs again recently, I was reminded how quickly documentation becomes history. There is an epic novel to be written from the stories of this interconnected group in their decade-long journey from China. The visual artists, Ah Xian and Guan Wei, together with Liu Xiao Xian (Ah Xian's brother), are recognised now as among the most exciting artists working in Australia. They are also highly regarded within the sphere of international Chinese art. Travel, sojourning, exile, expatriation — as Australians know too well — are so often shaping elements in creative expression. Here success has been achieved through determined artistic journeys, requiring deep reflection and transformation. As I wrote to the National Library's John Thompson in 1992: 'It is inevitable with time ... that the distinctiveness of their practice will alter ... It is particularly valuable, therefore, to think about documenting a ... group of interesting and significant individuals at this stage.' The photographs in the portfolio bear this out. Ah Xian is seen with plaster casts of human feet — an early stage in the evolution towards his celebrated *China*. *China* ceramic works. Guan Wei is seen playing *go* — is it with fellow artist Guo Jian? — while a painting from his *Little Toys* series looks down, not long before the artist moved from series to matrix. Liu Xiao Xian's self-portrait is shredded by broken light, anticipating the pixillation of his own and others' images in later large-scale photographic works. They are each caught in creative transition.

Nicholas Jose

Nicholas Jose is a writer with an interest in China. His new novel, 'The Red Thread', is published by Allen Lane. The photographs are from Liu Xiao Xian's album *Photographic documentation of rural figures active in Australia post-1989* 1993. The National Library of Australia.

The Painters roar away from the Functionaries in a Chrysler Jeep

The politics of reform and the opening-up in China have brought about controlled deregulation in the economy from which visual artists too have benefited. It is China's national security officials, rather than the cultural authorities, who occasionally keep an eye on the artists and, where possible, the studios. What they see there has to be explained but they have not been schooled in looking for cynicism on canvas.

The officials of the government's cultural authorities are actually disinterested. Most importantly, they are concerned to avoid excitement and annoyance. To show curiosity is not part of the job. The cultural officials do not appear at the exhibitions and workshops. The cynicism of the painters does not fit into the propaganda picture. Although as proof of education, Communist Party politicians must show some understanding of calligraphy and be able to write ornately, they shy away from modern art. One politician was in fact at school in Stalinist Moscow at the beginning of the fifties.

Contemporary artists can live well in this niche. They do not mind being overlooked by the politicians or China's masses. When the first, and last, avant-garde exhibition was closed by the authorities in Beijing in 1989, and dark clouds were starting to draw over Tiananmen, that seemed to be the end of such art. However the art scene has blossomed since then. The pictures by Mainland Chinese artists have found a market — abroad. The artists are no longer trailblazers: they are swimming in the mainstream of budding economic prosperity.

For the time being Mainland art has found buyers in Hong Kong. The generation that was chauffeured to school in the Rolls Royce, built its own prosperous e-commerce and Internet companies, flaunts its wealth tastefully: the discreet BMW, shopping for designer clothes at Joyce's and furniture at Le Corbusier, Va Bene lunch at Italian restaurants, dinner at the nostalgically-furnished Shanghai-Tang China Club. At home, beside the wall-to-wall stereo system, sits a shrill message



Photograph of Zhang Xiaogang in his studio in Beijing with unfinished 'Bloodlines'

of revolution for the modern consumer, a painting by Wang Guangyi from Beijing. Art from China is chic and hangs in stockbrokers' offices, and in the homes of politicians. Many pretty young Hong Kong Chinese in Versace dresses drop in at Hanart after a shopping trip on Queen's Road, to buy something for their cool white walls.

The Hanart Gallery began by launching the modern art of Hong Kong (Luis Chan), and also of Taiwan (Chiu Ya-Tsai, Chen Lai-Hsing, Cheng Tsai-Tung), and by the second half of the eighties, of painters from China. An antique dealer followed suit with the Schoeni Gallery. Wu Guanzhong, born in 1919, and the old star of Chinese expressionism, hauled up his own distribution network in Asia. A run on China's artists was in motion. One dealer immediately clinched a series of exclusive contracts, travelled with large amounts of cash which had the eyes of the painters rolling. Hanart Gallery took Chinese contemporary art to London and to Basel. Christie's and Sotheby's saw new markets, and twice a year held auctions of jewellery, jade and old Chinese art in Hong Kong. They now auction modern paintings from China in separate catalogues. In Hong Kong, works by Mainland artists attracted large price tags.

As with mainstream economic developments the impulses from Hong Kong went also out to the international art scene. The Japanese and South Koreans discovered new Chinese art in the Hong Kong galleries. Journalists and diplomats became curious. The first invitations to Venice, Sao Paulo, Berlin, Seoul, Barcelona, Osaka and Tokyo began to flutter towards the in-house artists. Competition stimulated prices, and the artists have seen the sunny side of a socialist free market economy ever since. 'Two pictures make a house' is the current phrase.

In Beijing, the artists' houses are situated behind the last power lines of the main city. Coal is used freely for heating. The studios are compressed behind high walls. Sheep and dogs protect the new possessions. While the source of this new wealth is baffling to local farmers, the village operatives have come to terms with the situation by offering pragmatic leases. Occasionally a limousine with a national flag fluttering appears at the artists' village, as was the case in Stalinist Moscow. Diplomats like the former Swiss ambassador Dr Uli Sigg and journalists like myself were among the first to sense these new trends. Art magazines edited in Hong Kong monitor the market. Museum directors and collectors find their way to the studios. Television teams and photographers document the rise of the new class. The briefcases of the dealers have become heavier, laden with Hong Kong and US dollars.

A complete show of Chinese modernity has not been seen in China since the avant-garde exhibition of 1989. Yet everybody comes to terms with the system. Here there is an installation, such as the bed, nails and reels exhibition, in a private house; there a pig is beautifully decorated with calligraphy and let loose at a happening. At such events there is a lot of laughter. It is not the case that everybody seriously suffers under China's current political regime. On the contrary, the system is silently bypassed and anyway the malicious pictures are not understood. In China, the development of Hong Kong is being repeated. Curiosity is being awakened in the young entrepreneurs of Beijing and Shanghai. David Tang's famous China Club in Hong Kong, where the charm of old Shanghai intermingles with the art on the walls, led to a similar club opening in Beijing, favoured by the late Deng Xiaoping. Deng was himself very well informed about the contemporary



Zhang Xiaogang *Bloodline: Family Portrait No.2* 1994 oil on canvas 150.0 x 180.0 cm
Courtesy of Hanart T Z Gallery

art scene and what was happening in the rest of the art world. His daughter, Deng Lin, is a painter who visits the studios of modernity from time to time.

The business practices of the new generation of painters are suddenly awakening the interest of the cultural bureaucracy. Someone asks: do they actually pay taxes? Shouldn't we check the art business again to earn money for ourselves? The clueless functionaries are left standing in the dust as the painters roar away in the latest Chrysler Beijing jeeps.

Peter Seidlitz

Peter Seidlitz is a Sydney-based senior journalist with Handelsblatt. He was a China correspondent from Beijing and Hong Kong from 1985 to 1999. Peter and his wife Silvie have a significant collection of Chinese contemporary art that formed the basis of one of the first major European exhibitions, at the Kunstmuseum, Bonn, of Chinese contemporary art — 'China: Zeitgenössische Malerei'. (An English version of the catalogue has recently appeared as *Quotation Marks: Chinese contemporary painting*.)

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conservation



Renewing an acquaintance with the Portrait of Abel Tasman, his wife and daughter

I first saw the painting in 1972 at the National Library of Australia where I was a new Assistant Conservator, having recently graduated from Bill Boustead's cadet restorer program at the Art Gallery of New South Wales. Although *Portrait of Abel Tasman, his wife and daughter*, with its discoloured varnish, was noted at the time as being worthy of conservation treatment, work priorities developed in other directions and the painting remained in its deteriorated state except for the addition of a thin synthetic polymer varnish in 1976. I left the National Library in 1974 to follow a conservation career in other organisations, including the then Australian National Gallery between 1982 and 1984. On rejoining the Gallery in 1999, I renewed my acquaintance with the painting. In the intervening years *Portrait of Abel Tasman, his wife and daughter* had left the National Library on long term loan to the Gallery, where it is exhibited with other paintings depicting exploration of the South Pacific and colonial Australia. This time the opportunity to work on it was not something I was going to forsake. Approval to remove the discoloured varnish and undertake further treatment was sought from National Gallery curators as well as Pictorial and Conservation staff at the National Library. In November 1999 I commenced my pre-treatment examination and documentation of the painting.

Portrait of Abel Tasman, his wife and daughter has great historical significance. It shows the Dutch navigator, Abel Tasman, his second wife, Janetjie Tjaers, whom he married in 1631, and Claesgen, his daughter by his first marriage — his first wife, Claesjie Heyndricks, had died leaving Tasman a single parent. Two years after his second marriage Tasman shipped to Batavia (Indonesia) and, in 1634, he was in command of a yacht trading on general East Indian service. In 1636 he visited Holland but returned to Batavia in 1638 with his wife and child — the *Portrait of Abel Tasman, his wife and daughter* was painted during Tasman's visit to Holland.

Structural damage indicates that the painting has experienced some travel. Although I could find no record of its movements after the

work was completed in 1637, it would not have been unusual to see the painting joining the Tasman family's goods leaving Amsterdam for Batavia on 15 April 1638, and it probably remained in Batavia until Tasman's death in 1659. His widow married Jan Meynderts Springer on 6 February 1661. In the 17th century many Dutch families emigrated to Yorkshire where the wool industry was rapidly expanding. Jan Meynderts Springer undoubtedly had some connections with these families as the *Portrait of Abel Tasman, his wife and daughter* is next heard of in Yorkshire. In 1877 it was sold at Christie's by Robert Springer of Bradford, and remained in the hands of the unrecorded purchaser until 1941 when it was purchased by Rex Nan Kivell and ultimately entered the collection of the National Library of Australia.



(above and detail opposite) attributed to Jacob Gerritsz Cuyp (1594–1651) *Portrait of Abel Tasman, his wife and daughter* c.1637 oil on canvas 106.7 x 132.1cm
On loan to the National Gallery of Australia from the Rex Nan Kivell Collection, National Library of Australia, Canberra.



Janetjie Tjaer's collar partly cleaned of discoloured varnish



Infrared reflectography revealing an earlier version of Janetjie Tjaer's head

Prior to any conservation treatment, a work of art is examined to determine its structure and condition. It is not unusual for old paintings to have characteristic damages that provide clues to an understanding of their history. *Portrait of Abel Tasman, his wife and daughter* has numerous cracks and losses. Most of the losses visible on the painting are due to poor handling or physical accidents during transport or storage. There is little to suggest that deterioration has occurred as a consequence of poor artist technique. Several areas of paint and priming loss occur in series, at regular intervals across the image. For example, a series of linear losses extends from the top edge of the painting; the spaces between these losses range from 360mm to 380mm. Another series of small losses, occurring at regular intervals, extends across the centre of the painting.

The nature and the sequence of paint loss suggest that the painting has been rolled at some time. The linear losses from the top edge show that the rolled painting was compressed, and the small losses across the centre are damages characteristic of a tightly tied strap or cord. A relatively large area of loss on the bottom left corner of the painting indicates that the rolled painting was dropped or stored standing on that end.

There are two reasons for rolling an oil painting, the first is for storage, the second is for transport. If we accept that the painting accompanied the Tasman family to Batavia and returned to Europe with the remarried Janetjie, it is feasible that it may have been rolled for easier transport and packing. Alternatively, or as well as being rolled for transport, the painting may have shared the fate of many historical portraits by losing relevance to subsequent generations of a family. The old painting's place on the wall was invariably usurped by more recent portraits, and displaced paintings were often removed from their stretchers, rolled and stored in cupboards, attics or cellars.

The other cause of deterioration present on the painting is due to previous restoration. It would not be unusual for a painting of this age to have been treated on several occasions during the past 300 years. During these treatments the final glazes applied by the artist have been lost. The original canvas has been glued to another canvas.

This process, called lining, has been successful in stabilising the overall structure; however, the process of glue lining can result in flattening and abrasion to the paint surface. As well, the previous treatments have left the surface of the painting denuded of a translucent brown upper layer across the background and a black glaze on some of the costumes. These, combined with the natural tendency of oil paint to become more translucent with age, has left the painting a little thin in places.

The examination of paintings with ultraviolet and infrared wavelengths is also part of the pre-treatment documentation process. Examination of *Portrait of Abel Tasman, his wife and daughter* under ultraviolet revealed little of interest other than a general fluorescence of an aged natural resin varnish. Illuminating the painting with infrared produced more interesting results. Areas of preliminary drawing are visible throughout the composition. The most intriguing is an earlier rendition of Janetjie's head, to the right of the final version. Initially this figure had been painted a little shorter, and with a simple collar. The final position places Janetjie taller and closer to Tasman, and she wears a broad circular lace collar. While artists often alter the position of subjects during the development of a painting, it is interesting that the collar has been changed so dramatically. Perhaps this represents changing fortunes in the Tasman family during the time of painting. The previous location of Janetjie's head can be seen in normal light as the dense area of paint to the right of the final version.

Following the examination of the painting, solvent tests were undertaken to determine the most suitable mixture to remove the discoloured varnish. It was found that a mixture of ethanol and petroleum spirits readily removed the aged and discoloured varnish without impact on the underlying paint. The removal of the discoloured varnish was visually dramatic, especially on areas of white.

As varnish removal progressed across the painting, the subject developed a greater appearance of depth. The three figures have become clearly delineated from the background, the colour of the tablecloth has returned to its original blue, and the details of the costumes can now be discerned. When varnish removal was completed, however, the painting looked a little worse for wear.



Detail of basket, after treatment



Detail of hands, after treatment

This was because the solvent mixture also removed previous inpainting applied over the numerous losses of paint. Areas of white filler were scattered across the image.

The next stage in the treatment of *Portrait of Abel Tasman, his wife and daughter* was to compensate losses of paint, re-varnish the painting and inpaint the losses. An assessment of the existing gesso fills revealed that most were stable, and these were left in position. Loose fills were replaced and some additional areas were filled with synthetic gesso. The next step was to make the losses of original paint less visible. This is achieved by colouring the filled losses with new paint to match the original colours—a process called inpainting. Conservators are very particular that their inpainting does not extend over the artist's paint. Inpainting also has to reflect the character and age of the work undergoing treatment. A worn and aged painting should retain an appearance of age and not be 'restored' to appear as if it is in an undamaged state. Prior to inpainting, the work was varnished. Varnishing at this stage enables the conservator to accurately match the colour of the new inpainting with the saturated and final colour of the painting. It also provides an isolating layer between the original paint and the paint applied by the conservator.

Originally, *Portrait of Abel Tasman, his wife and daughter* would have been coated with a varnish made from a natural resin, such as copal, mastic or damar. Conservators recognise the limitations of natural resin varnishes and often coat paintings undergoing conservation treatments with synthetic resin varnishes. Synthetic resin varnishes have greater light stability but do not saturate paintings in the same way as natural resin varnishes. Paintings that have dark areas, such as the clothing on the figures in the Tasman painting, can appear a little grey if coated with a synthetic resin varnish. In order to avoid this problem, the painting was given a thin coating of dilute damar resin in white spirits.

The contemporary inpainting medium used by conservators for oil paintings is generally powdered pigments mixed with acrylic resin. This is done to discriminate between the original paint and that applied by a conservator. The compensation of losses can be a most satisfying aspect of a conservation treatment. As the losses

are inpainted, the damages become less visually obtrusive and the painting once again appears whole. Of course inpainting can be a most frustrating chore when one cannot seem to get the right colour to match the original. Inpainting the numerous losses on *Portrait of Abel Tasman, his wife and daughter* proceeded smoothly.

After inpainting, the work was given a final thin coating of damar varnish. This presents the painting with a unified surface and further saturates the colours. The completed painting was returned to its existing frame and returned to exhibition.

In addition to the physical treatment of the painting, it was hoped that the conservation treatment would solve questions surrounding the identification of the artist. While it has always been assumed that *Portrait of Abel Tasman, his wife and daughter* was painted by Jacob Gerritsz Cuyp (1594–1651), the lack of a signature and documentary evidence created some doubt and speculation regarding other possible artists. The hope was that removal of the discoloured varnish would reveal a signature to positively identify the artist.

Initially, attention was directed towards the globe: here the remnants of what looked like a finely painted inscription could be seen in a panel painted on the base of the globe. Unfortunately the fragments could not be linked together to form text. The next area to come under scrutiny was the background above the child's head. Once again the faintest fragments of script could be seen, but no definite inscription could be identified. Both infrared reflectography and polarised light photography were unsuccessful in clarifying the possible signature site. The identification of the artist of *Portrait of Abel Tasman, his wife and daughter* must remain a mystery. In a profession where paintings are examined in ever increasing detail, it is heartening to see that some refuse to give up all their secrets.

Allan Byrne

Senior Conservator of Paintings, National Gallery of Australia

under the hammer



Layers of narrative

From time to time items appear at auction that are not only intrinsically important as antiques or works of art, but also serve as unique entry points to fascinating stories from the past. In the first major round of paintings sales this year, for example, the Melbourne auction house Leonard Joel sold for \$198,000 a volume of 17 'Miscellaneous Sketches' by S.T. Gill, which the artist's biographer, Dr Sasha Grishin, has described as 'one of the most significant discoveries in Gill studies over the past half century'. The drawings, in pencil over tinted backgrounds, had been commissioned by the employees of the Melbourne *Argus* to mark the retirement in 1855 of their editor, Edward Wilson (1813–1878) — one of Gill's most consistent and influential supporters. Dr Grishin notes that during Wilson's long reign as editor, there were no less than 15 favourable comments on Gill's work in the *Argus*.

S.T. Gill is well known as one of Australia's leading colonial watercolourists, lithographers and pictorial journalists, and this volume includes many of the subjects which brought him contemporary acclaim. There are Aborigines, bushrangers, hunters and stockmen, and outback exploration themes that call to mind his own experiences with the ill-fated Horrocks expedition through South Australia in 1846. The goldfields are an interesting omission given that the drawings are all dated 1855 — at the height of the Victorian gold rush — and that the *Argus* had named Gill as 'one of the notables of the land of gold'. Perhaps Edward Wilson already owned a copy of the artist's lithographed *Victorian Gold Diggings and Diggers As They Are*, published in 1852.

Wilson's life story is also of interest. He arrived in Australia in 1841, purchased the *Argus* with a loan of £300 in 1848 and, within

four years, increased its circulation from about 250 to some 20,000 copies. The paperboy seen here in Gill's frontispiece is holding his *Argus* firmly over the top of the rival *Herald*! Wilson's tone was democratic, staunchly advocating Victoria's separation from New South Wales and an end to convict transportation. After his retirement he returned to England, taking Gill's volume with him, and it eventually passed to his nephews in New Zealand where it remained unrecorded until now.

The *Wreck of the Waterloo*, offered by Sotheby's in May, was painted by Norwegian-born Knud Bull on his voyage to Australia as a convict in 1846 and tells a terrifying and personal tale from Australian history. Bull was befriended aboard ship by the naval Surgeon-Superintendent Dr Henry Kelsall, an amateur artist himself, who apparently provided painting materials as well as a first-hand account of a convict shipwreck en route to Australia four years earlier which he had only narrowly survived. This is the subject of Bull's painting, which he gave to Kelsall in gratitude: the final hours of the *Waterloo* off Cape Town, South Africa, in 1842 when the vessel broke apart less than 150 yards from shore, and 188 of the 300 on board perished — 219 male convicts, plus the crew and a military escort with wives and 18 children. Kelsall was in charge of the run-down, 27-year-old transport when disaster struck — the captain having been enjoying himself on shore for some days. As recalled in his own written narrative, he ordered that the convicts' irons be removed; but 'sticks had to be used to induce [the crew] to come on deck and attend to their duties'. After some hours in the water, Kelsall was in fact saved by one of the convicts he had had released, who dragged the doctor 'almost



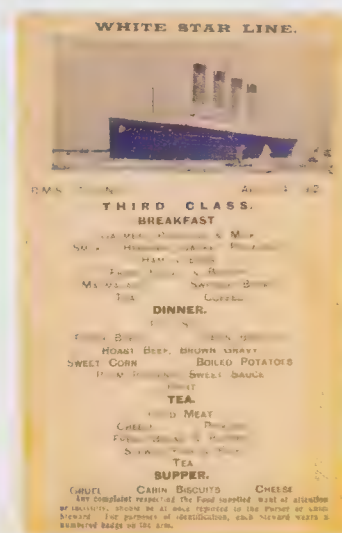
Knud Bull *Wreck of the Waterloo* 1846
oil on academy board
Sold after auction at Sotheby's,
Melbourne, May 2000, for \$60,000

inanimate to ... part of the submerged poop' and held his head out of the water. He then drifted towards the shore on the vast grinding swathe of disintegrating wreckage and was finally hauled into a surf boat. This is presumably the small boat on the left in Bull's painting, about to enter the 'white brown breakers' described by Kelsall. On the horizon, beneath a still stormy dawn sky, is the terrible spectacle of the ruined *Waterloo*.

By coincidence, a number of rare and deeply moving mementos of another shipwreck — the *Titanic* — were sold in London the same week (on 3 May). The international auction houses generally hold specialised Marine Sales each year, embracing a wealth of nautical material from scrimshaw and navigational instruments to paintings, historical and contemporary. The personal papers of one Miss Sarah Roth, a third class passenger on board the RMS *Titanic*, were a highlight of the season. Sold for a total of £36,951, the six lots included unique items simply because so few steerage passengers survived the disastrous maiden voyage: in particular, Miss Roth's Third Class menu postcard dated 14 April 1912. There were also her Thomas Cook ticket holder and correspondence relating to her claim for compensation for lost possessions including her handmade wedding dress. Sarah Roth was on her way from England to join her fiancé in New York when she woke on the night of 14 April to find that 'the ship had stopped'. Told first that the ship had struck an iceberg but was in no danger, she was then instructed to put on a lifebelt and proceed to the Second Class deck where she found to her horror that the way was barred. Her life was probably saved when the officer at the barrier gate said he was just 'following orders' which she should

ignore and pointed her towards a small ladder leading to the First Class deck where the last available boats were about to be lowered. At 2.20am on 15 April, the survivors carried to safety in the *Titanic*'s 20 lifeboats watched the great ship's stern slip into the depths of the Atlantic, still carrying more than 1,500 passengers and crew. Sarah must have clutched her handbag tightly as she fled, thus preserving for posterity a few modest but extraordinarily eloquent documents. Her own story has a happy ending for, just a week after her rescue, she married her sweetheart at St Vincent's Hospital in New York.

Jane Clark Director, Sotheby's Australia



(opposite)
S.T. Gill *Miscellaneous Sketches* 1855
pencil on tinted paper
Sold at Leonard Joel, Melbourne,
April 2000, for \$198,000
(left)
R.M.S. *Titanic* Third Class menu postcard
14 April 1912
Sold at Sotheby's Marine Sale, London,
3 May 2000, for £20,625

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Saturday 3 – Sunday 4 June

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NAIDOC WEEK 2–9 July

Celebrating Indigenous Culture

The National Gallery's collection of Aboriginal and Torres Strait Islander art is highlighted through this program of music, dance, storytelling, workshops, talks and films. Performers include didgeridoo player *Eugene Vincent*, the *ACT Torres Strait Islander Dancers* and contemporary musicians *River Tribe*. See calendar for details.

Contemporary Australian Artists Series

The National Gallery of Australia exhibition *Uncommon World* highlights the broad range of issues and ideas currently tackled by contemporary Australian artists. In this series, three of the acclaimed artists featured in the exhibition discuss the themes and influences in their work.

Tuesday 18 July 6.00pm

Rosslynd Piggot

Tuesday 25 July 6.00pm

Anne Ferran

Tuesday 1 August 6.00pm

Ricky Swallow

Series ticket \$30; Members \$20

Individual nights \$15;

Members \$10

James O. Fairfax Theatre

Goldner String Quartet Concert Series

Australia's acclaimed *Goldner String Quartet* perform the works of celebrated 20th century composers among the works of 20th century artists.

Friday 16 June 6.00pm

1940s Britten, Walton

Saturday 29 July 6.00pm

1960's Takemitsu, Sculthorpe, Pendericki, Shostakovich

Each concert \$25; Members \$20

pre-purchased tickets recommended

(02) 6240 6504

Barbara Blackman Temenos Foundation Lecture

6.00pm Wednesday 26 July

'Marsilio Ficino: Man of the Millennium' *Clement Salaman* is a graduate in Modern History of Trinity College, Oxford.

For over 25 years he has lead a team from the School of Economic Science, translating from Latin into English, the letters of 15th century Florentine scholar and philosopher Marsilio Ficino. James O. Fairfax Theatre

Contemporary Australian Architects Lecture Series

Four of Australia's most innovative architects discuss their work and the state of contemporary architecture in Australia.

The National Gallery of Australia presents this series in association with the Royal Australian Institute of Architects. This series is sponsored by CSR PGH Bricks & Pavers.

Wednesday 9 August 6.00pm

Bob Nation,

Nation Fender Katsalidis

Wednesday 16 August 6.00pm

Brit Andresen,

University of Queensland

Wednesday 23 August 6.00pm

George Freedman,

George Freedman and Associates

Wednesday 30 August 6.00pm

Clive Lucas, OBE,

Clive Lucas Stapelton Partners

Series ticket \$40; NGA/RAIA

Members/Concessions \$30;

individual nights \$15;

Members/Concessions \$12

pre-purchased tickets recommended

(02) 6240 6504

James O. Fairfax Theatre

Community Art Program

Authors and Art

The Gallery's collections become a unique setting for some of Australia's finest authors to read selections from their work.

Sunday 23 July 2.30pm

Maria Pollota Chiarolli, author

of 'Tapestry' (for young adult readers)

Australian Galleries

Sunday 13 August 11.30am

Adam Ford poet

Sunday 20 August 2.30pm

Sue Hines, children's author of

'The Plunketts'

Sunday 27 August 2.30pm

Andy Griffiths, author of the

'Just' series

Special Members Offer

Wednesday 21 June 8.00pm

Sydney Symphony Orchestra

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UNCOMMON WORLD

Contemporary Australian art



15 July – 22 October 2000

national gallery of australia

An eclectic and challenging selection of recent Australian art reflects the pluralism of the contemporary field. The exhibition includes paintings, sculpture, prints, photographs, decorative arts and installations drawn from the National Gallery's collection supplemented with important loans from artists and other public and private collections. **Uncommon World** provides the visitor with a point of departure from which to explore and navigate a fascinating path across the topography of contemporary Australian art.

Louise Hearman *Untitled 1999 # 729 (detail)* oil on masonite National Gallery of Australia

KEEPING CULTURE

Aboriginal Art to Keeping Places and Cultural Centres

Eight indigenous co-curators from South Australia, Tasmania and the south coast of New South Wales recently converged on the National Gallery for a two-week curatorial internship program to develop and install the exhibition *Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres*.

Week 1 concentrated on exhibition development concepts and practices, including storage, art handling, packing, photography, display, design, writing, public programs and multimedia; and there were site visits to associated institutions.

Week 2 put skills and ideas into practice as the group installed the exhibition. *Keeping Culture* will remain on display in the Aboriginal and Torres Strait Islander gallery until 9 July 2000.

With the support of Visions of Australia and The Thomas Foundation, the exhibition will tour from September 2000, when the regional co-curators will again use their experience in their own communities.



The team: back row (left to right) Max Bourke of The Thomas Foundation, Belinda Cotton, Tim Baulderstone, Mark Elliott, Yvonne Kopper, Delia Summers front row (left to right) Susan Jenkins, Lola Greeno, Michele Gollan, Bronya James, Doreen James, Beryl Cruse, Liddy Stewart and Jude Savage



Co-curators are introduced to the racks, where storage techniques and facilities are demonstrated by conservator, Gloria Morales.



In the Photographic Section, Manager, Bruce Moore shows Yvonne Kopper and Delia Summers the intricacies of the slide-mounting machine.



Gloria Morales explains how to condition report and what to look for when dealing with objects.



Researching history at the Australian Institute for Aboriginal and Torres Strait Islander Studies.



After the Manager Education, Barbara Brinton, had put them through their paces, Tim Baulderstone holds the floor.



Liddy Stewart directs Tim Baulderstone in the placement of the 'fibre' wall.



Michele Gollan prepares to install the Ngarrindjeri Sister basket by Ellen Trevorrow.



Delia Summers makes final adjustments to a showcase display.



SECESSION

MODERN ART AND DESIGN IN AUSTRIA AND GERMANY 1890s – 1920s

■ national gallery of australia 6 May – 6 August 2000

The exhibition reflects the developments in art and design launched by artists across Europe breaking away from the constraints of academic art institutions to the freedom of the Secession movements. Cooperative artist colonies and anti-academic experimental workshops created utilitarian art and design for modern life, exhibiting hard-edged geometric forms, or the vegetal curves of Jugendstil often soaked in rich classical symbolism. Artists in *Secession* include Oskar Kokoschka, Josef Hoffmann, Franz von Stuck, Max Klinger, Berthold Löffler, Peter Behrens, Max Liebermann, Kolo Moser, Dagobert Peche, Ivan Mestrovic, J.-M. Olbrich and designers from the Wiener Werkstätte. Their posters, prints, drawings, books, glass, ceramics, objects and textiles add up to a lively combination.

Franz von Stuck *Munich 1897, VII International Art Exhibition* (detail) colour lithograph National Gallery of Australia

travelling exhibitions

JOHN BRACK: Inside and outside



JOHN BRACK: Inside and outside

A National Gallery of Australia Travelling Exhibition,
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For over 40 years until his death in 1999, John Brack was in the forefront of Australian art, producing some of our most enduring and iconic images. More than any other Australian artist of his generation, Brack was a painter of modern life — its starkness, its shadows and its brooding self-reflection. He is our most important urban painter, and his work is characterised by a kind of caustic realism and a strong sense of alienation, undercut with dry, sardonic humour.

The National Gallery's pre-eminent collection of works by John Brack — paintings, prints and drawings — are showcased in this exhibition, which includes a recent acquisition, *The bathroom* 1957, a work that exemplifies Brack's intimate focus, mastery of line and bravura use of colour. The title of the exhibition is taken from the painting, *Inside and outside (The shop window)* 1972 — here the artist's reflection, semi-transparent and grossly distorted, fills most of a shop window, through which, with the audience, he views a display of culinary equipment. His/our identity is fractured, contradictory and uncertain. Works on paper from Brack's nude and gymnast series of the 1970s and 1980s are included in the exhibition. They demonstrate his extraordinary qualities as a draughtsman and his fascination with representing the human body as both animate and inanimate. Also included are such celebrated paintings as *Men's wear* 1953 and *Latin American Grand Final* 1969, as well as John Brack's masterpiece, *The battle* 1981–83.

ITINERARY

Tasmanian Museum & Art Gallery, Hobart Tas.,
2 June–16 July 2000

Lawrence Wilson Art Gallery, Perth WA,
28 July–24 September 2000

Ballarat Fine Art Gallery, Ballarat Vic.,
13 October–19 November 2000

Ian Potter Museum of Art, Melbourne Vic.,
25 November 2000–21 January 2001

Newcastle Region Art Gallery, Newcastle NSW,
2 February–1 April 2001

New England Regional Art Museum, Armidale NSW,
7 April–19 May 2001

Queensland Art Gallery, Brisbane Qld,
31 May–29 July 2001

For further information regarding the Travelling Exhibitions Program, telephone (02) 6240 6503, or fax (02) 6240 6560; or visit the National Gallery's website, www.nga.gov.au.

■ national gallery of australia
travelling exhibitions



(opposite) John Brack *Inside and outside (The shop window)* 1972
on canvas 164.0 x 130.5 cm National Gallery of Australia



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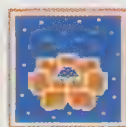
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Dr John Wreglesworth & Dr Iva Rosario reflect on the unique blend of art, architecture, music and theatre in these three splendid Habsburg cities. We experience:

- 5 evening performances
- imperial art collections including the Kunsthistorisches Museum with its magnificent Bruegels
- the architectural symphony of Prague.

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Sep: China: The Lotus & the Dragon & the Yangtze Gorges

Sep: Syria & Jordan from Antiquity to Islam

Nov/Dec: The Sicilian Channel:
Sicily, Malta & Tunisia

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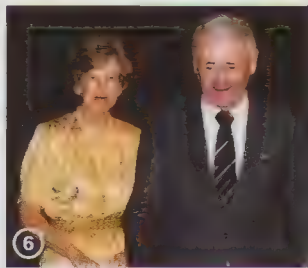
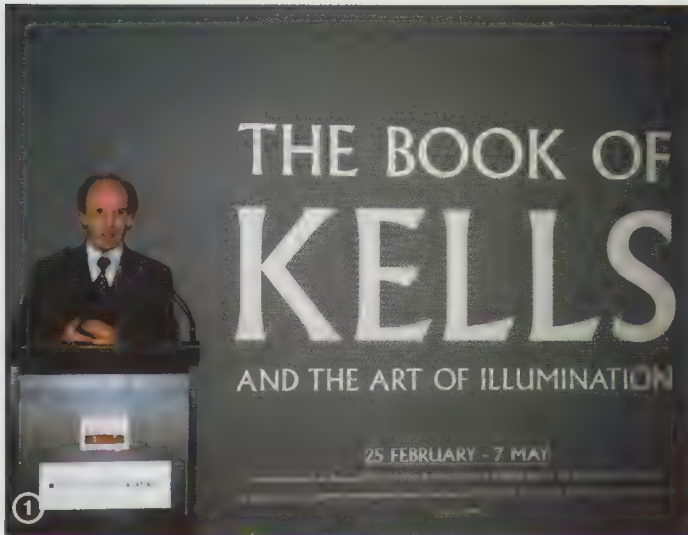
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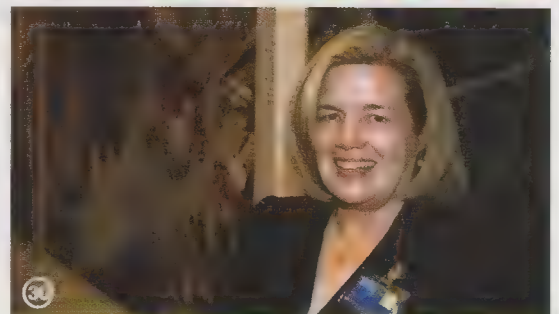
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Journeys for the Inquiring Mind

faces in view



faces in view



1. Professor Jarlath Ronayne, Foundation Vice-Chancellor, Victoria University of Technology
2. Bill Simpson, Chief Librarian Trinity College, Dublin
3. Brother Patrick Henigan & friends
4. Pauline Greig, August Cole & Kevin Cole
5. Helga Griffin, James Griffin, Maev O'Collins, Moira Peters, & Phyllis Montgomerie
6. His Excellency The Hon. Sir William Deane AC, KBE (Governor-General of Australia) & Lady Deane
7. Hilary Moody & Vic Balshaw
8. Mr Bertie Ahern TD, An Taoiseach (Prime Minister of Ireland), Ignatius Grady, Dr Brian Kennedy & Mrs Mary Kennedy
9. Mr Bertie Ahern & The Hon. John Howard MP (Prime Minister of Australia)
10. Professor Margaret Manion & Sister Deirdre Browne
11. Jane Hamilton, Graham Jackson & Joan Jackson
- 12-18. Every 5000th visitor to *The Book of Kells* and *The Art of Illumination*, received Waterford Crystal Millennium Flutes, among them: Viktor Gordevich, Kotchie Harrington, Dr Josy Meyer, Neil & Ruth Willetts, Beverley Emerson, Neil, Patricia & daughter Grace McCoy, Mrs Betty Williams

- 19, 20 At Members Kells Opening: Mrs Krythia Reid & Mrs Wilma James;
- Mrs Val Boot, Dr Stephen Barton, Dr Stephen Pickard, Mrs Jennifer Pickard & Dr Mac Boot
21. Fiona Kemp explains conservation techniques during Science Week at the Gallery
22. Humphrey B. Bear opens *Eye Spy* children's exhibition
- 23, 24. At Members Kells Opening: David Cox, Elizabeth Storrs & Eloisa Mariath;
- Mr Peter Freeman & Mrs Monica Freeman
25. Gallipoli veteran, Alec Campbell from Hobart, on a visit to the Gallery
26. Nick Mitzevich & Samantha Littlely at the opening of the NGA Travelling Exhibition, *Matisse: The art of drawing*, at the Newcastle Region Art Gallery
27. Susan Cohn & Roger Leong at the opening of *Techno Craft: The work of Susan Cohn*
28. UK television stars of *Men Behaving Badly* in the Sculpture Garden: Martin Clunes & Neil Morrissey
29. Roy Slaven & HG Nelson
30. Author Lyn Fern talking about William Robinson's *The sunshine painting*

THE GALLERY GUIDES



In February, 26 trainees embarked on the full year's study required before graduating to become voluntary guides at the National Gallery of Australia. They had been selected, by interview, from a field of 50 very enthusiastic and promising applicants. During the year they are studying art history and appreciation, exploring media and techniques used by artists, and developing their communication skills. Each one will personally research and prepare reference notes for assessment by Education staff on some 100 works and artists in the Gallery's collection, also they will give slide talks and supervised tours. And, for them, this is just the beginning.

They have committed themselves, on graduation in December, to working at the Gallery one day a week for three years. But it seldom ends there. Some of the guides who trained in 1981, the year before the Gallery opened, are still guiding. Kerin Cox well remembers their nervousness as they prepared for their first tours following the opening on 12 October 1982; they had no examples to follow and the Gallery was still being hung with works that, until then, they had seen only on slides. Kerin says: 'Then as now, quality was

the watchword. Guides have a responsibility to the public and to the Gallery to offer the finest service.'

Currently the Gallery has 120 voluntary guides who come from a wide variety of backgrounds. Every day except Christmas Day they conduct hour-long tours of Australian and International art at 11am and 2pm and short lunchtime tours of major works for day-trippers coached in from Sydney. The daily tours are augmented by regular hour-long tours of Aboriginal art each Thursday and Sunday at 11am.

Giving the best service to day-trippers is sometimes a challenge. The Gallery is one of the stops on their bus tour of Canberra: perhaps they would not choose to visit an art gallery, may not be interested in art, may not speak English, but, as Bob Worley says: 'You never know who is in your audience.' Bob was surprised one day when a member of a bus party, a Japanese man, bowed and said: 'Please. Take me to your Kiefer' — he happened to be a curator of modern art from Tokyo with a particular interest in works by Anselm Kiefer.



Every guide has stories to tell of finding in their group an artist or an art expert — and on one occasion, even a potential Gallery director. Claudia Hyles recalls the time in 1994 when she was guiding a large group through *European Masterpieces from the National Gallery of Ireland*. At the end, Claudia noticed a young man waiting politely in the background while people asked questions. When he did start to speak, it was with a broad Irish accent!

Many guides find taking tours of schoolchildren a particular delight. In term time, we can have over 1,500 schoolchildren in the Gallery on any one day. As Sally Collignon says: 'All the study is worth it when a group of schoolchildren who definitely did not want to visit an art gallery are all agog with questions by the end of the tour and disappointed that it's over and they can't see more.'

Guides also provide tours of major exhibitions and a variety of pre-booked special tours for Members, special interest groups, corporate events, private celebrations, and VIPs. They give public lectures in the Gallery, slide talks to interested community groups in an outreach program and, by arrangement, conduct tours in French, Spanish, German, Portuguese, Norwegian and Dutch.

Why do guides do this? Don't they know it all by now? Aren't they bored? Never! If you ask why they do it, they will tell you how privileged they feel to be allowed to guide; how exhilarating and rewarding it is.

As for knowing it all, at any one time there are more than 2,000 works on display from the Gallery's permanent collection of over 90,000 items. And, apart from a core of about 40 major works, those 2,000 are changed on a cyclical basis. Every couple of months one of the gallery areas will change its hang and display a totally different selection of works. Then there are the special exhibitions covering such a wide range as *Monet to Moore*, *From Russia with Love*, Dale Chihuly's *Masterworks in Glass*, the *Book of Kells*, and now *Inside Out: New Chinese art* — the list goes on. So the Gallery's

Education staff run a continuous training program for guides which includes lectures, workshops and discussion tours of new exhibitions with curators. Heather Thompson, who has guided since 1983, says: 'Research is ongoing, always stimulating and fun, and the resources at the guides' disposal, particularly the Research Library, are excellent and unfailing.'

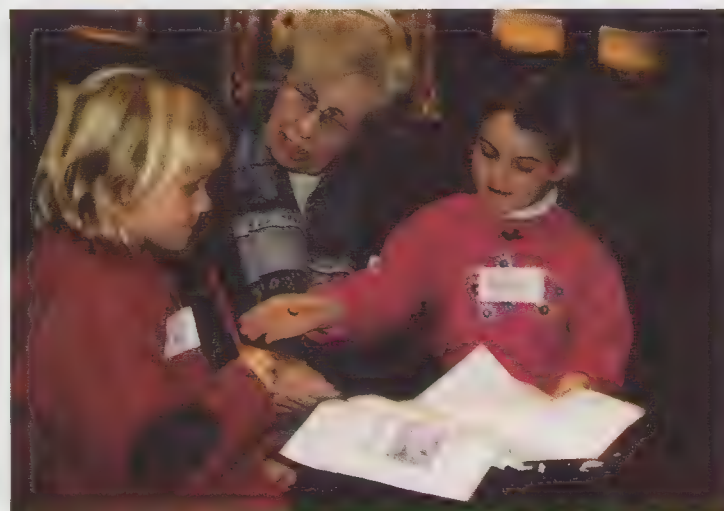
Guiding is fun, particularly with schoolchildren. For example, Hilary Rotsey was discussing Pierre Bonnard's *Woman in front of a mirror* with a school group when their teacher told them that the painting cost over \$3 million. A young boy piped up: 'How could a painting of a woman with no clothes on cost so much money?' An eager hand went up and a little girl answered: 'Perhaps the artist used very expensive paint.'

Guides often come back to the Guides Room on a high. People do so enjoy tours: it's a two-way exchange, they can discuss the paintings, ask questions, and put their point of view whether it be favourable or not. With the schoolchildren, guides are trained to interact with them, to ask them questions that link art with their experience, so that

you often feel you know one or two of them personally by the time a tour finishes.

Last year Gallery guides took some 27,000 schoolchildren on Discovery tours and 25,000 visitors on other tours — a total of more than 52,000, or an average of more than 1,000 a week. We hope that you will be amongst the number during 2000.

Menna Thomas
National Gallery Guide



(opposite) Francis Wild giving a tour to schoolchildren
(above, top to bottom) Arthur Tow with a teenage school group; Ruth Dobson giving a tour through the *New Worlds from Old* exhibition; Marie Pender and schoolchildren

book review

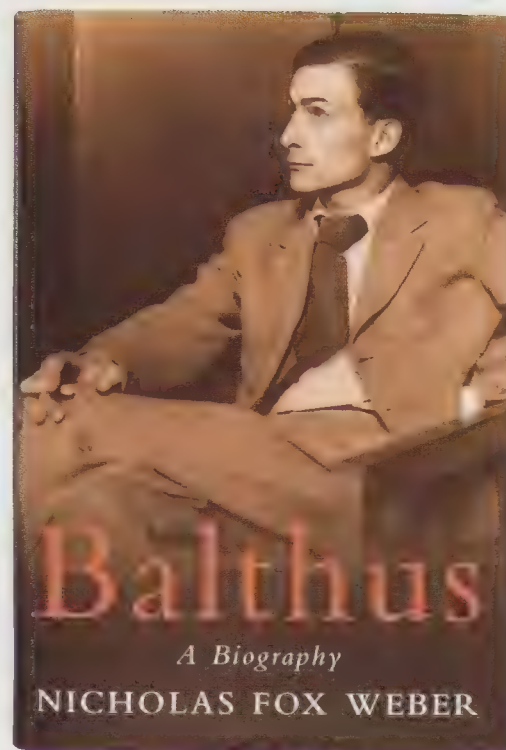
Balthus is an artist whose name has become synonymous with the enigmatic. Despite being one of this century's most highly regarded painters, until recently his biography has been largely veiled in mystery. Few knew his real name or identity or, for that matter, even his nationality or date of birth.

When John Russell organised the massive Balthus retrospective in 1968 at London's Tate Gallery and requested a biographical note, Balthus replied by telegram: *'The best way to begin is to say: Balthus is a painter of whom nothing is known.*

And now let us have a look at the paintings.

In 1977 Robert Hughes could comment that
'at 69 he has no public face'.

Nicholas Fox Weber, *Balthus: A biography*
Weidenfeld & Nicolson, London 2000
644 pp, illustrated, \$65



THE ENIGMA OF BALTHUS

It is fundamental to Balthus' publicly stated philosophy that his art and his life are unrelated, and that it is best to look at the paintings as paintings and not as an encrypted biography. Nicholas Fox Weber, an American art historian and biographer best known for studies of Josef Albers, disagrees with this assessment of Balthus. He writes: 'in spite of Balthus's counsel to the contrary, I have come to find the art and the person inseparable ... Balthus is a real and honest painter whose art reveals both his ferocious diligence and his extraordinary talent; his perpetual withholding and contrived elusiveness are equally present. The personages in these paintings are also like their creator: thoughtful, and seemingly wrapped in a cocoon of sensuousness — while at the same time exulting in their own wickedness and devoid of conscience.'

The biography itself is something of a puzzle. If Balthus is such a secretive recluse, why was he prepared to allow this biographer entry into his confidence? Or did he? Why did he grant him interviews (although on the condition that none was taped) and treat him as a house guest at his Le Grand Chalet in Rossinière in Switzerland? Weber argues that Balthus has always manipulated the press and, while publicly declaring that he would never be interviewed, in fact has frequently, but selectively, granted interviews. It is just possible that Balthus, who was aged in his eighties when Weber first approached him, just thought that the time had arrived to release a bit more

information to feed the enigma. Is this biography part of the artist's grand plan, and Weber a willing tool, or is the book an 'unveiling of the real Balthus'? It does leave one with the impression that Weber admires the paintings, but does not particularly like their author as a person. For me this is a distinct weakness when we are dealing with a book which purports to be a biography.

The book is based on a series of interviews which Weber conducted with the artist between 1990 and 1993 and, despite the author's claim for privileged exclusivity, it adds relatively little new information to our existing store of knowledge on Balthus. Certainly the monographs by Sabine Rewald (c1984), Guy Davenport (1989), Jean Leymarie (1990), and Claude Roy (1996), none of which set out to be biographies, contain much of the information found in Weber, but adopt as their primary focus Balthus' art. Concerning the reproductions of paintings (a major flaw in Weber's book), the newly re-issued monograph by Stanislas Klossowski de Rola (1996) remains in this respect outstanding.

I felt somewhat annoyed with aspects of Weber's text, with what to me seemed an over lengthy preoccupation with trivia; and at times we seem to discover more about the author and his problems and anxieties than about his subject. The relationship between Balthus' mother, Baladine Klossowska, and Rainer Maria Rilke was certainly important in the early life of the artist. Klossowski de Rola has a lovely expression for it — he writes that she became 'Rilke's muse'.

Weber dwells at length on the well known details of the relationship between Rilke and 'his mistress', which in the balance of the biography seems to exaggerate the importance of Balthus' childhood publication of his cat drawings, *Mitsu* in 1922, with the preface by Rilke. Weber's account is not only very lengthy, but at times rather tedious. On the other hand, it would be interesting to know a bit more about Balthus' membership of the French Communist party in the 1930s. This is passed over in a one-line reference.

Balthus belonged to a group of friends which included Giacometti and Andre Derain. Later he was admired by Picasso and Fellini, yet in this account we get little insight into the spiritual world of Balthus and his circle. When I look at Balthus' *The street* (1933 version) and the remarkable photograph taken of him by Man Ray at the same time, I feel increasingly uncomfortable that this biography gets lost in a host of biographical trivia, but is oblivious of what Henry James once called 'the figure in the carpet' — in other words, the essence of Balthus' work as an artist.

There is a parallel between the public treatment of Balthus and of Vladimir Nabokov — in both cases too much effort is put into reading the author into the narrative of their creation, which seems to reflect a somewhat naïve conviction that there exists a 'real', retrievable author, able to be resuscitated, whom we can place on the couch and, in the process, reveal the enigma of their creations. It appears that

Balthus, like so many other artists, constructed biographical fantasies to ward off the psycho-analytical school of interpretation.

Balthus is the genius who created a relatively small oeuvre of about 200 paintings which have had a profound impact on Western visual culture. He adores the art of Piero della Francesca and that quality of detached impersonality which characterises both Piero's technique of execution and his grand conception. Time has shielded us from Piero's biography; he lived in a kinder and less intrusive time than the present. Some artists, and here Picasso is the classic example, are highly autobiographical in their process of work, and a new relationship may explain a certain development in their art. Balthus, on the other hand, is much more of a formalist. As in Giorgio Morandi's still life paintings, there is a great intimacy in Balthus' work, but it is spiritually profound, rather than an illustrated biography or a pictorial version of sexual wish fulfilment.

The achievement of Weber's book is that he presents an additional source of information on Balthus the man, which in some of its detail contradicts other published accounts. The artist, however, remains safely concealed behind the façade of his enigmatic creations.¹

Sasha Grishin Australian National University

1. Since the publication of Jean Clair & Virginie Monnier, *Balthus: Catalogue raisonné of the complete works*, Paris: Gallimard, 1999, many of the arguments over authenticity have become irrelevant.



Balthus b.1908 *Nude with cat* 1949 oil on canvas 65.1 x 80.5 cm Felton Bequest, 1952 National Gallery of Victoria, Melbourne
 © Balthus, 1949. ADAGP/Reproduced by permission of VISCOPY Ltd., Sydney 2000 (opposite) Cover photograph: Balthus in 1933 by Man Ray

exhibitions

AUSTRALIAN CAPITAL TERRITORY

Australian National Botanic Gardens

(02) 6250 9540

until July *Floral Impressions*

The art and technology behind the creation of botanical illustrations of Australian plants

Australian National Capital Artists

(02) 6247 8736

14 – 25 June *Lure* Installation of lures, shields and staves by Lyn Smith

28 June – 9 July *Light* Exploration of light through textiles

12 – 30 July *Photoaccess Annual Members' Exhibition*

2 – 13 Aug *Re-emerging* Re-engagement with art in later or mid-life

15 – 28 Aug *diaspora* Recent works by Graham Eadie, Fatima Killen, Frank Thirion and Leigh Troop

Australian War Memorial (02) 6243 4211

until 18 June *Out in the Cold: Australia's involvement in the Korean War*

until end of July *Wendy Sharpe: Official Artist in East Timor* Memorial's first female official artist since the Second World War

Canberra Contemporary Art Space

(02) 6247 0188

Gorman House Gallery

17 June – 22 July *The Neighbour's House* By Bronwyn Coupe

Canberra Museum and Gallery

(02) 6207 3968

until 18 July *Pates Post-War Australian Pottery* John Davenport's comprehensive collection of the Pates family pottery business in Sydney

until 2 July *The Hidden Forest* Enchanting collages of our underwater Giant Kelp forests by Jeannie Baker

8 July – 27 Aug *Positive Lives: Responses to HIV* A unique international photographic exhibition portraying the personal stories and lives of men, women, and children living with HIV and AIDS

Canberra Potters' Society (02) 6241 7800

17 – 27 Aug *Annual Members' Exhibition*

national gallery of australia

NEW EXHIBITIONS

3 June – 13 Aug *Inside Out: New Chinese Art*

15 July – 22 Oct *Uncommon World: Contemporary Australian Art*

12 Aug – 10 Dec *Lost in space* (Children's Exhibition)

12 Aug – 12 Nov *Going to Extremes: George Silk, Photojournalist*

CONTINUING EXHIBITIONS

until 16 Aug *Secession: Modern art and design in Austria and Germany 1890s – 1920s*

until 2 July *Techno Craft: The work of Susan Cohn 1980–2000*

until 30 July *Eye Soy with My Little Eye* (Children's exhibition)

PERMANENT COLLECTIONS

Australian Art, Aboriginal and Torres Strait Islander Art, International Art, Asian Art (including a selection from the T.T. Tsui Gift)

TRAVELLING EXHIBITIONS

• Arthur Boyd and the Exile of Imagination

• Matisse: The art of drawing

• Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres

• The Europeans: Emigre artists in Australia 1930–1960

• Re-Take: Aboriginal and Torres Strait Islander photography

• Dance Hall Days: French Posters from Cheret to Toulouse-Lautrec

• Childhoods Past: Children's art of the twentieth century

• Natura: Causes: Landscape Photographs by Ansel Adams and Eliot Porter

National Gallery of Australia Parkes Place, Canberra ACT

Tel. (02) 6240 6502

www.nga.gov.au

Craft ACT Gallery (02) 6241 2373

until 9 July *Domestic Design*

13 July – 13 Aug *Same but Different* Textiles from the Anangu Pitjantjatjara Lands of South Australia

Drill Hall Gallery, Australian National University (02) 6249 5832

until 18 June *Crossing Cultures: Art from the Boxer Collection* Works by Arthur Boyd, Charles Blackman, Emily Kam Ngwaray, John Olsen, Ada Bird Petyarre and Fred Williams

22 June – 23 July *Northern Editions* 50 etchings, lithographs, silkscreens and relief prints by indigenous artists from Arnhem Land, the Kimberley, Central Australia and urban centres in South Australia from the collection of the Northern Territory University; *John Brekke* Recent works by visiting American glass artist at the Canberra School of Art Glass Department under a Fulbright Scholarship

27 July – 27 Aug *Absence of Light* Recent work by Paul Uhlmann; *Dong Wang Fan* Examines the similarities and difference between Australian and Chinese culture

National Archives of Australia

(02) 6212 3600

until October *Between Two Worlds* An exhibition about the Commonwealth government and the removal of Aboriginal children of part-descent in the Northern Territory; *Who is Paul Kelly?* Australian troubadour, Sydney Swans captain and leading political commentator

National Library of Australia (02) 6262 1111

until 25 June *The World Upside Down: Australia 1788–1830* An extraordinary portrait of Australia, original drawings, letters, diaries, sketchbooks, paintings, maps and watercolours

14 July – 8 Oct *Olive Cotton*

A major retrospective of this revered Australian photographer

National Portrait Gallery (02) 6270 8222

until 11 June *Mirror with a memory*

The first-ever survey of the history of the portrait photograph in Australia

17 May – 2 July *2000 Sporting Portrait Prize* Celebrates the unique sporting focus on Australia in 2000

30 June – 29 Oct *Heads of the People* Colonial portraiture in Australia

Nolan Gallery (02) 6237 5192

12 May – 2 July *Nolan's Remembrances of my youth*

Old Parliament House (02) 6270 8222

until 30 July *Within the Walls: Theresienstadt 1941–1945* An intensely moving exhibition about the survival, hope and courage of Jewish people in a Nazi ghetto

16 Aug – 22 Oct *Art of Place* Indigenous art and craft, from the Australian Heritage Commission's fifth National Indigenous Heritage Awards

NEW SOUTH WALES: SYDNEY

Art Gallery of New South Wales

(02) 9225 1700

until 2 July *Olive Cotton*

The first art museum retrospective exhibition of this revered Australian photographer
until 25 June *Fragrant Space* Ming and Qing Dynasty Chinese Flower and Bird Painting from the Guangdong Provincial Museum

Australian Centre for Photography

(02) 9332 1455

until 25 June *Rosemary Laing: gradience* Disasters to paradise

30 June – 30 July *Uncertain Spaces* Spaces between real and representation

4 Aug – 3 Sept *Cloud & Empire* Video work and prints

Information, as supplied by the galleries, is correct at the time of publication. However, as schedules are subject to alteration, it would be advisable to contact the gallery to confirm the program of events. Any public gallery not included, but wishing to be in the next issue of artonview, should contact the Publications Section of the National Gallery by 8 July 2000. Telephone: (02) 6240 6538; Facsimile: (02) 6240 6427

Manly Art Gallery and Museum

(02) 9949 1776

until 9 July *Reclaimed* Recycling in contemporary British craft and design
14 – 30 July *My Place* Collaborative print exhibition by artists from Warringah Print Workshop and Ernabella Arts Partnership for NAIDOC Week
3 Aug – 3 Sept *Leisureland* The place of leisure, sport and entertainment in Australian culture

Museum of Contemporary Art

(02) 9252 4033

until 30 July *12th Biennale of Sydney*
Artists who have made a significant impact on our ideas and attitudes, through their will to transform both self and world through the creative process
Gerhard Richter, Chris Ofili, Gordon Bennett, Jeff Wall, Bodys Isek Kingelez
11 Aug – 30 Oct *urban dingo: The art and life of Lin Onus 1948–1996*
16 Aug – 13 Nov *Sporting Life* The culture of sport

National Maritime Museum

(02) 9552 7777
until 17 July *Australe/Australia* Louis Vuitton at ANMM
until 30 July *VOC: Commerce and Conquest* The Dutch East India Company
August – October *Australia Our Sporting Life*

Object Galleries, Centre for Contemporary Craft

(02) 9247 9126
until 30 July *12th Biennale of Sydney*
17 June – 23 July *Australian Glass to Germany*

Powerhouse Museum (02) 9217 0111
continuing *Snowy! Power of a nation*
50 years of the Snowy Mountains Scheme
until October *Powerhouse Museum Fashion of the Year*
until 16 July *Student Fashion Awards*
until 1 Nov *Colonial to contemporary: a decade of collecting Australian decorative arts*
19 July – 15 Nov *1000 years of the Olympic Games: Treasures of ancient Greece*
3 Aug – 15 Oct *Frank Bauer*
Contemporary design

S.H. Ervin Gallery (02) 9258 0150
until 11 June *The Art of Violet Teague (1872–1951)* Influential artist in the development of the position of women artists in Australia in the first decades of the 20th century

State Library of New South Wales

(02) 9230 1414
until 16 July *Crux: Rare maps from the State Library of NSW* Highlighting the richness of the State Library's maps collection, showing the early European efforts to document the Southern Hemisphere;

Backler & Friends Features portraits by 19th century Australia's most prolific, yet little-known portrait painter, Joseph Backler, along with works by his contemporaries, including Richard Noble, James Anderson, Fortescue Hitchins and H.R. Smith
until 6 August *Traveller's Tales* 'travel for pleasure', from exotic journeys through the Middle East in the 16th century, and the European Grand Tour of the 18th century, to the development of popular tourism in the 19th and 20th centuries
until Nov *Concepts & Creation: Selected Architecture of Sydney Olympics 2000*

NEW SOUTH WALES REGION

Albury Regional Art Gallery

(02) 6023 8187
until 2 July *Archibald 2000*;
Ernst Fries: Sculpture Stainless steel in combination with granite or glass
7 – 30 July *Tim Rowston: Oratory of the Miroured Pool* Installation work investigating the Mootwingee National Park
7 July – 14 Aug *50th Anniversary of the Snowy Mountains Hydro Electric Authority*
4 Aug – 3 Sept *Albury Art Prize*

Bathurst Regional Art Gallery

(02) 6331 6066
until 18 June *Postcards from Mummy: Destiny Deacon; In My Father's House: Brenda Croft* Contemporary indigenous issues from 23 June *Artexpress*
First tour to Bathurst in 10 years;
From Rise to Boom to Fall: A Survey of Etching From Melbourne University's Baillieu Collection
from 11 Aug *Pets, Prey and Predators*
Dubbo Zoo Touring Exhibition; *Mentals III*

Bega Valley Regional Gallery

(02) 6499 2187
until 2 July *WildArt* A coherent aesthetic statement on landscape
7 July – 6 Aug *Ante Dabro: Sculptor*
9 – 20 Aug *J.R. Kirkland Awards*

Broken Hill City Art Gallery

(08) 8088 5491
until 18 June *Desert Journey*

Campbelltown City Bicentennial Art Gallery

(02) 4620 1333
16 June – 23 July *Night Skies* Astronomical photographs
16 June – 30 July *12th Biennial of Sydney; Hand Over Hand* A survey of collaborative prints by Suzanne Archer and David Fairbairn;
Visitation: Celebration Bronzes 1995–99 Suzanne Archer
28 July – 27 Aug *The Rose Crossing*
Art chosen by SOCOG

Dubbo Regional Gallery (02) 6881 4342
17 June – 16 July *The Land: Mudgee Artists Group Show*;
A Little Respect Collaborative prints 1995–99 by Michael Kempson and Matthew Tome
22 July – 27 Aug *Archibald 2000*;
John Winch Illustrations from the children's book, 'The old lady who loved to read'

Galeria Aniela, Kangaroo Valley

(02) 4465 1494
until 9 July *Art Day Exhibition* Art Day 2000 event aimed at raising community awareness about the value of art to our culture.
5 Aug – 17 Sept *John Perceval Retrospective*

Goulburn Regional Art Gallery

(02) 4823 0443
until 1 July *Made in Goulburn*
5 – 22 July *NAIDOC 2000*

Grafton Regional Gallery

(02) 6642 3177
until 2 July *Year 7–10 Schools Art Exhibition: People and Other Living Things*;
Pamela Denise: Two Black Cockatoos;
Gervaise Purcell Photographs & Fashion Beachwear 1947–1962
5 July – 6 Aug *John Van Der Kolk: Woodwork; Penny Stuart: A Glass View; July Racing Carnival Photographs*;
George Gittoes: World Diary;
William Yang: Photographs

Hazelhurst Regional Gallery

(02) 9710 0109
until 11 June *Animal Tales* Animals in storytelling; *George Gittoes: World Diary*

Kedumba Gallery, Wentworth Falls

(02) 4757 2371
June – August *Kedumba Collection of Contemporary Drawing*

Lake Macquarie City Art Gallery

(02) 4921 082
until 25 June *The Masters' Apprentices* Insight into teaching methods in the regions' tertiary art institutions
29 June – 6 Aug *Beware! gallery under construction*

Maitland City Art Gallery

(02) 4933 1657
until 18 June *Jubilee 2000 Festival of Arts "Reconciliation"* Works by Hunter Artists
22 June – 23 July *Oh Africa* Julie Edgar, Trevor Weekes
27 July – 27 Aug *Secondary Student Art Prize 1978–2000*

Manning Regional Art Gallery, Taree

(02) 6551 0961
until 9 July *Jon Cattapan: The city submerged* Portrayal of living in a city
12 July – 6 Aug *Taree City Festival Sculpture Commission 2000*

Newcastle Region Art Gallery

(02) 4974 5100
until 11 June *Matisse: The art of drawing*
National Gallery of Australia Travelling Exhibition
16 June – 30 July *Up Front: Faces of Australia at war*
Australian War Memorial Travelling Exhibition
5 Aug – 24 Sept *2000 Sporting Portraits*
Art Gallery of New South Wales Travelling Exhibition

New England Regional Art Museum

(02) 6772 5255
until 16 July *Straight to the Art: In Print and Online Exhibits* Works that form the basis of NERAM's new education kit as well as promoting the website;
Motif & Meaning: Aboriginal Influences in Australian Art 1930–1970 Explores how and why designs and motifs drawn from Aboriginal art were used by Australian artists;
Whichaway? Photographs from Kiwirrkura, 1974–1996 John Rhodes' trilogy of Aboriginal Australia;
Caught in the Rearview Mirror
Rampaging Roy Slaven and HG Nelson take a whimsical look at images selected from the National Archives collection of Australian News and Information Bureau photographs
21 July – 10 Sept *Mrs Newling's Drive in the Country: Works from the Howard Hinton Collection*;
Esther Paterson: A Survey of a Forgotten Artist A true detective story!;
Icarus as Metaphor Collaborative response to the themes and motifs in the legend of Icarus;
A Military Wedding Collection wedding photographs featuring the military uniforms of two world wars

Orange Regional Gallery

(02) 6361 5136
until 2 July *The TAFE NSW Invitational Arts and Design Prize* 42 Student finalists from this new TAFE NSW initiative;
Margaret Roberts: Horizon Video installation exploring travel and changing perspectives
7 July – 13 Aug *The Europeans: Emigré artists in Australia 1930–1960* The contribution of post-war migrants to Australian visual art
National Gallery of Australia Travelling Exhibition
7 July – 13 Aug *Life Forms and Earth Forms* Works by Tim Miller, Peter Wilson, Peter Marshall and Jeannie Holmes-Littlewood;
Diana Davidson: An Extraordinary Studio Printmaker Fine prints by many well-known Australian artists made at Diana Davidson's Whaling Road Studio
18 Aug – 1 Oct *Festival of Student Art* The sixth biannual show of the best student art of Orange district; *Paintings by Ruth Le Chemiant* Works by an interesting Blue Mountains artist;
Rural Burial Woman: Seglinde Karl
A powerful mixed media installation evoking ancient myth by Seglinde Karl

Tamworth City Gallery (02) 6755 4459
until 9 July *Spinifex Runner* A collection of Contemporary Aboriginal and Torres Strait Islander fibre art curated by Diane Moon;
Bush Toys: A Living History A collection of innovative handmade artefacts of salvaged and recycled matter, produced by men and boys from three Eastern Arrernte communities in Central Australia
15 July – 13 Aug *Jon Cattapan: The City Submerged* Installation of paintings recalling a sense of dislocation in the city
19 Aug – 17 Sept *Gervaise Purcell Photographs: Beachwear 1947–1962*
This exhibition profiles the fashion photography of Gervaise Purcell

Tweed River Regional Art Gallery, Murwillumbah (02) 6672 0409
until 2 July *From Federation to the New Millennium* A touring exhibition by the Embroiderers Guild of NSW and wonderful embroidery by the Tweed Valley Embroiderers;
Petals, Places and People Diverse work by The Wednesday Painters from Tweed Unlimited Arts, Banora Point.
5 July – 30 July *Josephine Ulrick* Photographic Prize Selected entries in this national photographic prize
3 Aug – 30 Aug *National Wood Art Prize*

Wagga Wagga Regional Art Gallery (02) 6926 9660
until 2 July *Celebrating the Land* A selection of prints from the Gallery's Margaret Carnegie Print Collection, that explore the Australian Landscape. Includes work by John Olsen, Fred Williams, Bea Maddock, Hertha Kluge-Pott, Lloyd Rees and Jorg Schmeisser;
Blessed be the Work: Australian Contemporary Design in Jewish Ceremony II; Naked Wood and metal sculptures by Ralph Tikerpae A series of carvings and assemblages that investigates aspects of the human condition
7 July – 6 Aug *Australia: Images and Perceptions* TAFE NSW Invitational Arts and Design Prize;
RFC Glass Prize 1999 This prestigious annual prize provides an opportunity for Australian and New Zealand artists to be recognised for their pursuit of excellence in the field of contemporary glass art;
Abstraction A selection of prints from the Gallery's Margaret Carnegie Print Collection that explores the non-figurative

Wollongong City Gallery (02) 4228 7500
until 2 July *Cross Connections* Examines the role of Christian artist in contemporary society
until 23 July *12th Biennial of Sydney: Satellite Exhibition*

University of Wollongong (02) 4221 3996
Long Gallery
26 June – 28 July *Asia Pacific Conference*
from 3 Aug *The Good Graffiti: Children's Art Faculty of Creative Arts Gallery*
19 June – 7 July *Juanita Fitzpatrick MCA Show*
10 – 28 July *Sharmiza Abu Hassan and Zen Hu MCA Show*

NORTHERN TERRITORY: DARWIN

Museum & Art Gallery of the Northern Territory (08) 8999 8201
4 Aug – 22 Oct *Australians in France*
Australian War Memorial Touring Exhibition
until Sept 8 *Artists in the field: a retrospective*

QUEENSLAND: BRISBANE

Brisbane City Gallery (07) 3403 4355
until 23 July *Glossy* The marriage of celebrity and photography;
Richard Dunlop Work about the landscape with a sense of foreboding;
Recollections: Larsen & Lewers Pioneers of contemporary jewellery in Australia

Queensland Art Gallery (07) 3840 7333
until 12 June *Ilan Pasin: this is our way, Torres Strait Art* A landmark exhibition exploring the historical and contemporary artworks of the Torres Strait Island people
until 25 June *The Art of Inclusion: Recent Australian Photography*
until 6 Aug *Australian Jewels*
16 June – 20 Aug *earth, spirit, fire: Korean masterpieces of the Chosŏn dynasty* Exhibition from National Gallery, Seoul, Korea
25 June – 17 Sept *Erich Buchholz: The Restless Avant-Gardist*

QUEENSLAND REGION

Bundaberg Arts Centre (07) 4152 3700
until 2 July *The Message Stick: Lockhart River Art Gang* Young aboriginal artists from Far North Queensland;
An Artist and His Passion: Scherenschnitte Fine scissor art Horst Grutzmacher;
The Parures of Pearl Stephen Gallagher plastic jewellery
4 July – 6 Aug *Invisible Voices* Fiona Foley;
NAIDOC 2000 arts project exhibitions;
Hessian Fringe Installation by Julie Appo
8 Aug – 10 Sept *Survey* Joe Furlonger;
Whichaway?: Photographs from Kiwirrkura 1974–1996 Jon Rhodes' Aboriginal Australia

Cairns Regional Gallery (07) 4031 6865
until 18 June *Six Contemporary Japanese Artists* Works by Japanese artists Junko Kiritani, Kiyoshi Tomonari, Hidekazu Komatsu, Kunikatsu Seto, Toshio Sekui and Masaki Shiono to celebrate Japan Week
until 23 July *In My Eyes: Prints by the Lockhart River Art Gang and Friends*
Young indigenous artists from the east side of Cape York Peninsula

23 June – 6 Aug *Lyrebird Press Book Display*
Limited edition books with original illustrations published by the Lyrebird Press, Townsville
29 July – 27 Aug *Jean Giarola*
Bold, colourful works inspired by the Far North Queensland environment
Gladstone Regional Art Gallery and Museum (07) 4970 1242
until 21 June *Now We Are Fifteen 1985–2000*
Selected works from the collection curated by Year 10 students
until 29 June *Metaphors, Gods and Analogies*
Paintings and works on paper by Ron Hurley
until 26 June *Ikuntjutja: Touring ten artists from Haasts Bluff Northern Territory*
4 Aug – 16 Sept *Golding Showcase Port Curtis Callide Valley Youth Art Exhibition*

Global Arts Link, Ipswich (07) 3813 9222
June *Bluey and Curly: Portraits from and Era; Journey of Light: 2000 years of Christianity: Vestments and Church Furniture; Backyards* A Classic Australian Icon
July *Glen Morgan's Showtime*
24 June – 3 Sept *Island Crossings: Contemporary Maori and Pacific Art From New Zealand*

Gold Coast City Art Gallery (07) 5581 6520
until 16 July *Gold Coast Embroiderers*
25 years of the Gold Coast Embroiderers Guild including a combined embroidery work to mark this significant event
16 June – July 23 *Crosscurrents*
Cross-cultural collaboration aimed at setting up discourses between four Australian artists from the Northern Rivers area of NSW and six artists from Vietnam

Logan Art Gallery (07) 3826 5128
until 18 June *Inkuntji Tjuta: Paintings from Haasts Bluff*
until 28 June *World Environmental Day*
Poster designs by primary school students
23 June – 23 July *The Stars Shine Bright*
Group exhibition of works addressing issues of personal reverence
27 June – 23 July *Elizabeth Horrigan*
Paper installation
28 July – 26 Aug *Stuart Gollen: Recent sculptures* A collision of fantasy and discarded plastic;
Wade Schaare: Words A critique on mass media and contemporary culture;
Theresa Boulissia: Recent work

Noosa Regional Gallery (07) 5449 5279
16 June – 20 July *The Family* The exhibition is drawn from the Queensland Art Gallery's Collection of contemporary Asian Art
4 – 27 Aug *Ann Marie Graham*
One of Australia's most lyrical naive Artists;
Britt Knudsen Brisbane fibre artist born and trained in Denmark

Perc Tucker Regional Gallery, Townsville (07) 4772 2560
until 25 June *New Horizons* Recent painting and printmaking by Anne Lord incorporating figurative elements and inspired by the environment
until 16 July *Romancing the Sea: Drama in early Maritime Art*
30 June – 30 July *The Artful Cello* Twenty-one distinguished Australian artists including John Perceval, Judy Cassab, Howard Arkley, Ada Bird Petyarre, George Gittoes and Danny Moynihan use the cello as a canvas
21 July – 13 Aug *Windows - Children's Festival 2000* Escape to the rainforest with this interactive environmental exhibition featuring original works by much loved children's author Jeannie Baker

Stanthorpe Regional Art Gallery (07) 4681 1874
until 27 June *Do You Remember* Paintings of the coastal marine shipping trade of NSW;
Toscani Campaign United Colours of Benetton-Italy advertising campaigns;
Searching For Clues Lettering, illuminations and icons
30 June – 1 Aug *Chen Chuan* Contemporary Chinese woodblock prints;
Six Exhibitions from the Queensland Police Museum
4 Aug – 29 Aug *Eye to Eye* National Archives observations of Papa New Guinea by anthropologist F.E. Williams;
Crisps' School Art Expo

Toowoomba Regional Art Gallery (07) 4688 6652
until 25 June *Vanishing Queensland*
1960s–1970s photographs of historical places;
Elemental Mixed media Jo Smith and Mischa Ried;
Toowoomba Art Society/ Chronicle Junior Art Expo
until 2 July *Maid-en Voyage*
Sculpture by Margaret Baguley
29 June – 30 July *John Llewellyn Jones: Australia's Forgotten Painter*
29 July – 6 Aug *Powerful Posters* Selected from the permanent collection of RedPlanet

University of Southern Queensland Performance Centre (07) 4631 2607
26 June – 15 July *Construct... re-construct*
Students re-construct work based on the instructions of others

Warwick Art Gallery (07) 4661 8588
14 June – 7 July *Michael Pospischil: Anything's Pospischil*
10 – 30 July *Sew What!* Warwick Quilters
2 – 16 Aug *Hang 10* Schools exhibition
19 – 3 Sept *Secondary Schools' Exhibition*

SOUTH AUSTRALIA: ADELAIDE

Art Gallery of South Australia

(08) 8207 7000

until 25 June *Adelaide's Boyds*

until 4 July *Just for Fun: the prints of Martin Sharp*

8 July – 3 Sept. *Ancient Lives: Greeks, Romans & Etruscans From the National Museum of Antiquities at Leiden, The Netherlands*
until 1 Oct. *Five Centuries of Genius: European Master Printmaking* Dürer, Rembrandt, Goya, Toulouse-Lautrec, Picasso

Contemporary Art Centre of South Australia

(08) 8272 2682

June – August *Freedom & Transgression*

Howard Taylor: POW Drawings;

John Walker: Passing Bells

until 2 July *Ahn Pil-Yun*

7 July – 6 Aug. *wide eyed*

Curated by Leanne Amodec

11 Aug – 10 Sept. *Dean Whitehorn,*

Kyoko Kawakami

JamFactory Contemporary Craft and Design

(08) 8410 0727

23 June – 23 July *Designing Minds*

Relationships between Australian

designer-makers and the industry;

Glass by Mel Fraser and Troy Tirrell

29 July – 10 Sept. *Peter Walker* Sculptural

assemblages using salvaged wood;

Jack Cunningham Jewellery

Tandanya National Aboriginal Cultural Institute

(08) 8224 3200

until 18 June *Painting the Land Story*

Addresses the regional diversity of Aboriginal

cultures, their intimate relationship to the

land, and contemporary issues that concern

all Australians. The show contains Aboriginal

& Torres Strait Islander bark paintings,

linocuts, sculptures, textiles and clothing

and contemporary works from seven regions

including the Kimberley, Western and Eastern

Arnhem Land, Ernabella and urban centres.

The exhibition has been developed by the

National Museum of Australia

until June 18 *Seesaw: Reconciliation*

in the Balance This exciting exhibition

of seesaws is the result of a community

cultural development project during which

Aboriginal and Anglo-European artists,

resident in the SA coastal town of Ceduna,

collaborated on the visual exploration

of cross-cultural reconciliation

15 July – 27 Aug. *In My Father's House:*

Brenda Croft; Postcards from Mummy: Destiny

Deacon This exhibition showcases new

photographic work, by Brenda Croft

and Destiny Deacon, emerging from

and concerned with both personal

and communal experiences of grief.

It serves as a memorial not only to recently

deceased members of the artists' own

families, but clearly also to the Stolen

Generation, those thousands of Aboriginal

children forcibly taken from their families

and denied knowledge of their heritage

University of South Australia Art Museum

(08) 8302 0870

22 June – 22 July *What John Berger Saw*

John Berger & John Christie, Robert Boynes,

Susan Fereday, Elizabeth Gertsakis,

Dean Golja, Paul Hoban, John Hughes,

Tim Johnson, Peter Kennedy, Peter Lyssiotis,

Polixeni Papapetrou, Gregory Pryor,

Anne Zahalka and Constanze Zikos

Curator Merryn Gates

3 Aug – 9 Sept. *Place and Identity:*

Contemporary South Australian Ceramics

at the Millennial Edge Presents New work

by nine leading South Australian ceramicists

who were invited to consider the question

of globalism versus regionalism;

Clay Heritage: Lyons and Chamberlain

collections Curator Dr Noris Ioannou

SOUTH AUSTRALIA REGION

Port Pirie Regional Gallery

(08) 8633 0681

until 25 June *Romanticism & Reason:*

Contemporary Australian Jewellery

1955–1997; New Thinking is Rare

Contemporary Australian paintings

1 – 30 July *2000 Port Pirie Art Prize*

5 Aug – 3 Sept. *South Australian Living Artist*

Week Exhibition

TASMANIA: HOBART

Allport Library and Museum of Fine Arts

(03) 6233 7484

until late-August *First Views: the 1863*

Lake St Clair Photographs of Morton Allport

Tasmanian Museum and Art Gallery

(03) 6235 0777

until 16 July *John Brack: Inside and Outside*

National Gallery of Australia Travelling Exhibition

1 July – 1 Aug. *The Heart of the Place*

18 Aug – 1 Oct. *Matisse: The Art of Drawing*

National Gallery of Australia Travelling Exhibition

VICTORIA: MELBOURNE

200 Gertrude Street

(03) 9419 3406

until 1 July *Remember Who You Are*

Overlooked and ordinary experiences

by photographic artists Ken Arnold, Annalie

Beattie, Peta Clancy, Nicola Loader, Kenneth

Pleban, Alison Weaver, Mark Wingrave

14 July – 26 Aug. *Octopus no.1* Presents

the work of significant emerging artists and

recent tendencies in art practice locally and

nationally; Studio artist Amanda Florence's

wall panels and installations depict

interior architectural and domestic settings

derived from the complex collaging

of household textiles and embellishments

Centre for Contemporary Photography

(03) 9417 1549

until 1 July *Kenneth Pleban* Discarded urban

spaces and dis-used institutional buildings;

David Rosetzky Modern-day portraiture

7 – 29 July *Orbital* New media artists

4 – 26 Aug. *Perfect Strangers* The role of the

camera in the contemporary collapse between

public and private spheres

Craft Victoria Gallery

(03) 9417 3111

until 24 June *Reading the Country* Furniture

Andrew Wood

6 July – 29 July *A Thread and Two Needles*

Textiles by Lorinda Grant

10 Aug – 9 Sept. *Natasha Patkovski* Ceramics

The Ian Potter Museum of Art

until mid-June *The Vizard Foundation*

Collection Selected from the Vizard

Foundation Art Collection of the 1990s

this exhibition is presented as a counter point

to the Modern Australian Landscape

exhibition and includes selected works

by leading contemporary Australian artists.

15 June – 20 Aug. *Fred Williams: the Pilbara*

works 1979–1981 Drawn from the collection

of Rio Tinto, this exhibition brings together

over thirty paintings and gouaches by

renowned Australian landscape painter Fred

Williams (1927–1982)

22 June – 6 Aug. *Janet Laurence: artist*

and the museum An exploration of the

concept of the natural history museum using

two major projects by the artist in the period

1995–2000

Monash Gallery of Art

(03) 9562 1569

until 16 July *Images of Melbourne*

16 June – 13 Aug. *Norman Lindsay*

and his nudes

Monash University Gallery

(03) 9905 4217

20 June – 22 July *Face to Face*

Contemporary artists from Taiwan

Victorian Arts Centre

(03) 9281 8194

9 July *The Velvet Years 1965–67: Warhol*

Factory An intimate look at Warhol's world

VICTORIA REGION

Ararat Gallery

(03) 5352 2836

until 30 July *Fibre Works* Natural fibre works

from the permanent collection

until 2 July *Mirka Mora: Encore*

7 – 30 July *Mentals III* Posters and artwork

by members of Australian band Mental

as Anything; *I Showed With the Mentals*

Regional VCE artwork

Ballarat Fine Art Gallery

(03) 5331 5622

16 June – 30 July *Annamieka Mein* Textiles

4 Aug – 8 Oct. *Toying with the Idea* Toys

Geelong Art Gallery

(03) 5229 3645

15 June – 20 July *Lloyd Rees: Coming Home*

(1912–1988)

4 Aug – 3 Sept. *Project Geelong 2000*

Gippsland Art Gallery, Sale

(03) 5142 3372

until 25 June *'F' Divergent Abstraction*

and the Photographic Project

17 June – 16 July *Laughter, The Universe*

& Everything: Cartoons by Judy Horacek

24 June – 16 July *Trish Leddin* Recent works

1 July – 6 Aug. *Colin Suggett* Survey

22 July 13 Aug. *Primary Produce 2* Primary

School students in the Wellington Shire

12 Aug – 3 Sept. *East Gippsland Institute*

and TAFE Exhibition

19 Aug – 1 Oct. *Sydney Myer Fund* Ceramics

Award: A Decade in Review

Hamilton Art Gallery

(03) 5573 0461

until 9 July *The Australian Human Comedy*

Series Contemporary satirical lithographs

by Bill Gleeson (1927–1999)

16 July *Glass: A Century in Review*

20th century English, European and Australian

glass from the collection

19 July – 27 Aug. *Metalloid: vessels made*

from metal and mokume

Toured by RMIT University

26 July – 3 Sept. *The State of Common Life*

Photographs documenting life in South

Western Victoria by Richard Crawley

Heide Museum of Modern Art

(03) 9850 1500

until 6 Aug. *Jeffrey Smart Retrospective*

19 Aug – 15 Oct. *Saltwater: Yirrkala Bark*

Paintings of Sea County

Horsham Regional Art Gallery

(03) 5382 5575

until 11 June *In our own image* Selected

works from the Gallery's photographic

collection depicting the Wimmera landscape

and its characters; *The Sydney Myer Fund*

Ceramics Award: A decade in review

13 June – 7 Sept. *Every picture tells a story*

photographs with a story behind them

until 18 June *Ralph Westendorf*

Photographs of Central Australia by retired

Wimmera farmer

until 2 July *Memories of Landscape*

Psychological Landscapes by Melbourne

photographer, Christine Adams

until 16 July *King of the Accordion*

Paintings and prints by 16 artists to a novella

by Anna Maria Dell'oso

20 June – 30 July *Tim Newton* NAIDOC

Week exhibition, local Koori artist Tim

Newton presents an exhibition

of contemporary indigenous paintings

4 July – 13 Aug. *Rick Martin* Contemporary

photographs by Adelaide-based photographer

18 July – 20 Aug. *A Sense of Place*

Photography, printmaking, painting

and sculpture by artists from the staff

of the Art Department of La Trobe University,

Bendigo campus.

Aug 1 – Sept 10 *Julie Kent* An exhibition

of paintings, including Wimmera scenes

by well-known local artist Julie Kent.

Linden Arts Centre and Gallery

until June 25 *LOVEDLABOURedLOST*
Sibohan Jackson;
StoreHouse Stefanie Carnevale;
Bunker Collaborative multimedia project
between Linden and Experimental Media Arts
28 July – 20 Aug *Like The Sound of The Sea*
Deep Within A Shell Elizabeth Presa;
Skin Tight John F. Byrne;
Hound Maryanne Coutts

Mildura Arts Centre (03) 5023 3733

until 11 June *Refraction/Reflection*
Glass making by John Fowler;
Photographs by Wolf Henty
until 27 Aug *Orpen & Brangwyn*
On loan from National Gallery of Victoria
6 June – 2 July *Mental III* Visual art
by the band Mental as Anything
15 June – 16 July *Duel Dimensions*
Textiles by Val Robinson & Linda Tucker
7 July – 13 Aug *Cinderella's Gems:*
Art and the Intellectual Mission
20th century works from nine university
collections in NSW;
Riposte TAFE students responding to works
from the permanent collection
21 July – 20 Aug *Mildura Senior College*
student show
18 Aug – 17 Sept *Cross Currants* Vietnam
and Lismore artists exploring facets
of discrimination and cross-cultural issues

Mornington Peninsula Regional Gallery

(03) 5975 4395
11 June – 30 July *Penleigh Boyd 1890–1923*
First major exhibition of Penleigh Boyd;
Modern Australian Landscape painting:
Boyd, Drysdale, Nolan, Perceval and Williams
National Gallery of Victoria Travelling Exhibition
6 Aug – 24 Sept *National Works on Paper*
Australia's major works on paper prize

Wangaratta Exhibitions Gallery

(03) 5722 0865
12 June – 9 July *A Decade in Review*
Sidney Myer Fund Ceramics Award
Toured by Shepparton Art Gallery;
John Dermer One of Australia's foremost
potters presents a mini retrospective selection
of ceramic works
14 July – 13 Aug *North East Victoria*
Embroiderers Guild Exhibition Part of the
Wangaratta "Stitched Up" Textiles Festival
18 Aug – 17 Sept *The Persistence of Pop*
Works by Howard Arkley, Robert Rooney,
Maria Kozic and Mike Brown

Warrnambool Art Gallery (03) 5564 7832

until 18 June *Captive Lives*
National Library of Australia Travelling Exhibition
Kirilly Hammond: Prints, Drawings
and Paintings
23 June – 23 July *Sub Rosa* Marion Manifold
24 June – 23 July *Neil Stanger*
Wood on Paper
25 June – 2 July *The Mysterious*
and Wonderful World of Graeme Base
24 July – 6 Aug *SW Branch Embroiderers'*
Guild of Victoria
29 July – 27 Aug *Searching for a new vision!*
aspects of experimental photography
Photographs by John Wilkins;
Works by Olivia Griffiths Memorialises
forgotten lives through taking ancient
photographs and reconfiguring them
7 – 20 Aug *I Can Fly* Annette Taylor

WESTERN AUSTRALIA: PERTH

Art Gallery of Western Australia

(08) 9492 6600
continuing *IMAGINING – Art of the*
Twentieth Century: Indigenous Collection

until 23 July *Dance Hall Days: French Posters*
from Chéret to Toulouse-Lautrec
Lithographic posters created in Paris during
the late-19th century
National Gallery of Australia Travelling Exhibition
Baltic Nouveau: Craft and Design 1890–1910
19th and early-20th century northern
European and Scandinavian craft and design
24 June – 27 Aug *Re-Take: Contemporary*
Aboriginal and Torres Strait Islander
Photography Photographers from the 1960s
to the 1990s
National Gallery of Australia Travelling Exhibition
until 25 Oct *Land People Place*
Australia through the eyes of European
artists during the colonial period

Craftwest Gallery (08) 9226 2161

until 1 July *Future Bodies, Cyber Scars*
Interdisciplinary approaches
7 July – 5 Aug *Nicki Biggins: Close to the*
Collar Hinged, hollow forms that reference
antique and religious lockets
11 Aug – Sept *Be Active* Students works and
works in progress

John Curtin Gallery, Curtin University

(08) 9266 4155
until 9 July *Brand New & Added Dimension*
27 July – 6 Sept *Freedom and Transgression;*
Warp and Weft Tapestry Show;
Howard Taylor POW Drawings;
John Walker's Passing Bells

Perth Institute of Contemporary Arts

(08) 9227 6144
until 25 June *HATCHED:*
Healthway National Graduate Show
68 graduates from 17 Universities
23 Aug – 17 Sept *WA School of Art & Design:*
Centenary Exhibition Part of Central
Metropolitan TAFE's Centenary celebrations

WESTERN AUSTRALIA REGION

Bunbury Art Galleries (08) 9721 8616

until 7 July *The Kimono Form* Ten Australian
and three Japanese contemporary textile
designers; *L'il Elvis & The Truckstoppers* Works
created during the production
of the animation series
until 16 July *Ernabella 50th Anniversary*
Exhibition
July – Aug *Recent Acquisitions*

Fremantle Arts Centre (08) 9335 8244

until June 11 *Fuji ACMP Australian*
Photographers Collection V A stunning range
of colour and black and white images
by Australia's best photographers from
the national touring collection of Society
of Advertising, Commercial and Magazine
Photographers; *Vessel* Vessels of all shapes
and sizes broadly interpreted by a group
of talented artists in many mediums. Artists
include Heather Jones, Jill Parnell, Coralie
Edwards, Teresa Richards, Megan Kirwan-
Ward, Theo Koning, Anne Farran
and Caroline Stanbrook
17 June – 16 July *Playtime* A fun group show
of contemporary image-makers including
Debbie Walker, Peter Tankey and Richard
Giblett; *Terminal* As the collective imagination
gets lost in information overload, Rick
Vermey's solo show of neo-pop digital prints
redefines our cultural cartography; *Homely*
Emerging artist Paul Caporn continues his
investigation into domesticity, institutions and
history with a site-specific installation.
29 July – 27 Aug *Nick Compton* Sculptures
influenced by Maori culture; Franne Lessac
Naïve paintings of the Australian landscape

Geraldton Regional Art Gallery

(08) 9921 6811
until 3 July *Putting the Light* Australian
lighthouses; *Northampton: by heart and*
by place An exhibition about Northampton

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(image) Adelaide Ironside (1831–1867)
after George Hoyer (1792–1871)
The twin sisters 1850 (detail)
pencil on paper
25.4 x 20.0 cm

national gallery of australia





Aboriginal Art in Modern Worlds

8 September – 19 November 2000

■ national gallery of australia

Aboriginal Art in Modern Worlds returns to Australia after a groundbreaking and highly successful season at the State Hermitage Museum in St Petersburg, where it was shown with the title 'World of Dreaming'.

The focus of the exhibition is the continuing relevance of Australian Aboriginal art traditions in the contemporary world. The artists represented are John Mawurndjul, Nym Bandak, Rover Thomas, Emily Kam Kngwarray, Fiona Foley and Tracey Moffatt.

Aboriginal Art in Modern Worlds also marks the return after its European tour and showing in St Petersburg of *The Aboriginal Memorial*, the collaborative work of the artists of Ramingining in Arnhem Land. Another collaborative work in this exhibition is a group of sculptures by Wik artists from Aurukun on Cape York Peninsula. Their work represents some of the highest achievements in Aboriginal art.

The Aboriginal Memorial (detail) 1987-88 Ramingining artists. Purchased with the assistance of funds from National Gallery admission charges and commissioned 1987.

